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BYRON FURBISHING CANTO I OF *DON JUAN*

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FOR one who was as inordinately proud of his facility as Byron was, disdainful of arduous and painstaking composition, refusing to employ himself in "sweating poesy," complaining about the boredom of preparing printer's copy, insisting over and over that he could not and would not alter, correct, "cobble," and "furbish," the first-draft manuscripts of Canto I of *Don Juan* tell a surprising story.¹ More important than the incidental disclosure that these manuscripts are an exception to his general practice and a contradiction of the legend is the evidence that much of the writing of the first canto was not an immediate, uninterrupted outpouring but a complicated process involving considerable rejection, evaluation, experiment, and alteration. Out of that process, which we can see taking place in hundreds of fragmentary starts and deletions, emerges a body of definite standards and principles that Byron scrupulously applied, as far as his ability and temperament permitted, in fashioning his phrases and lines. We can observe him clearly aware of certain loose and flabby mannerisms and deliberately endeavoring to check them. Both the man and the artist, the personality and the mind, dramatically stand out in the effort that went into these heavily revised manuscript pages.

I

In reducing to some intelligible order Byron's processes of composition, which from a casual glance at the manuscript appear only a confusion of scratched and blotted lines, we can first discriminate between materials and styles that he seemed to find easy to versify or that he skated over and those that he found more difficult or paused to work with.

Most of the sections of straight narrative and many single stanzas where the stress is on physical activity are only lightly or moderately corrected.² Dialogue also requires

¹ Permission to use the Pierpont Morgan manuscript of Canto I has been kindly granted by Miss Belle da Costa Greene, director of the library. Manuscripts of a few scattered stanzas, which belong to the British Museum, have also been used in the study.

² E.g., St. 115, Julia and Juan courting; St. 136, the clatter on the stairs; St. 139, comment on Alfonso's ill-bred entrance; St. 140, Julia's awakening and Antonia's quick-witted ruse; St. 165, Juan's jumping out of bed after the husband's departure, etc. There are exceptions, especially when the action is crowded, the bustle detailed, the phrasing denser, the diction exciting: e.g., St. 138, the arrival of Alfonso and his crowd; St. 185, the scuffle between Juan and Alfonso; and especially St. 187, the agitated situation in the room after Juan's flight. Here the number of corrections increase.

little burnishing.³ Likewise in the glib asides, the addresses to the reader, the many intrusive stanzas which make frivolous remarks suggested by the situation, and in the undisguised autobiographical comments—wherever he most completely relaxes into his daily self, either as a person absorbed with his own past or as a dinner conversationalist—then he runs on freely and unhesitatingly.⁴

Sometimes when he depended too much on chatty padding, the penalty for writing as he talked was thinness:

I had my doubts, perhaps I have them still,
But what I say is neither here nor there [St. 51, ll. 1-2].⁵
For my part I say nothing—nothing—but
This I will say—my reasons are my own . . . [St. 52, ll. 1 ff.].
She sate, but not alone; I know not well
How this same interview had taken place,
And even if I knew, I should not tell—
People should hold their tongues in any case;
No matter how or why the thing befell,
But there were she & Juan, face to face [St. 105, ll. 1-6].

Such easygoing, thinly spun lines, and even those that are brisker ("And—how the deuce they ever could have birth"), Byron could scribble without pause.⁶ In two successive stanzas that begin similarly, the opening lines are written without change:

It was upon a day—a Summer's day
Summer's indeed a very dangerous season [St. 102, ll. 1-2].
'Twas on a Summer's day—the sixth of June
I like to be particular in dates [St. 103, ll. 1-2].

But later in each stanza, when the phrasing becomes sharper or the content fuller, corrections begin. In Stanza 102 the couplet about March hares and May heroines is twice written, and the whole latter half of Stanza 103, on the theme of futility, expressed in the image of Fates' horses, is much revised.⁷

Although even a cursory paging through the manuscript reveals that Byron exerted himself on his couplets, a few that are undistinguished in content and commonplace in their rhymes are found to be those that he wrote without fumbling or change:

I'm really puzzled what to think or say
She kept her counsel in so close a way [St. 68, ll. 7-8].
And then—God knows what next—I can't go on
I'm almost sorry that I eer begun [St. 115, ll. 7-8].

³ E.g., Antonia's speeches and much of Julia's harangue. Exceptions are St. 171, where Antonia is reproaching the idling pair, and St. 182, where Byron took some pains to achieve the staccato excitement of Antonia's urging Juan to flee.

⁴ E.g., Sts. 21-24, leisurely editorial comment on the marriage of Inez and José and on the farce of the author's meddling; Sts. 51-52, author's offhand comment on how he would educate his son if he had one; St. 100, comment on the worries of parents; St. 116, on Plato's "confounded blasphemies"; St. 120, intrusion to make a major break in the narrative; etc.

⁵ St. 51, which has only one minor correction, marks time, contributing nothing to the narrative or characterization and making no pointed comment, except for its too obviously ironic couplet.

⁶ St. 92, l. 3. Other instances are l. 1 of St. 78, l. 1 of St. 63; and there are many more.

⁷ The same thing happens in the crosswise St. 166. Although this stanza, as it now appears on the manuscript, is probably not a first draft, Byron must have had no trouble with the first two lines, written in his familiar easy vein: "He had been bred—I don't pretend to say / How, nor can I indeed describe the where." But, when he comes to the clever couplet about Clarence, he has to do some re-writing.

On one occasion, he endeavored to sustain the level of the preceding lines (Juan's adolescent restlessness), tried to rise to a climax, but gave up after several attempts at line 7 and lapsed into the chatty formula that he could toss off lightly. Here the couplet he finally writes is too lame to serve as effective mockery of the sentimental subject of the rest of the stanza.

~~The~~ Nor glowing reverie, nor poet's lay
 Could yield his spirit that for which it panted—
 A bosom ~~whereupon~~ his head might lay
 where on he
 And hear the heart beat with the love it granted
~~And feel the nameless tumult~~
~~An eye for once (?) might~~
 which he
~~That heart which~~
~~And feel the joy of living doubled~~
~~That~~
 And several other things which I forget
 Or which, at least, I need not mention yet [St. 96, ll. 3-8].

Still, one final line, "And then—and then—and then—sit down and sup," which one might surmise to have flowed out readily, was thrice patched. The reason is that Byron was deliberately calculating an effect here, trying to end on a bathetic quip, with unmistakable innuendo, that would make absurd the feminine emotionalism he had been describing.⁸

Even where colloquial plainness has no immediate comic purpose, it is appropriate to the over-all design. Just as Byron was aware of the naturalness and effectiveness of the juxtaposition of contrasted materials in *Don Juan*,⁹ so he could have justified the intermingling of the relaxed, thinner, conversational lines, which he wrote easily, with the tighter, more brilliant passages, which had cost him more effort. Moreover, he could have thrown at us his reply to Murray when that publisher wrote that half of Cantos III and IV were good:

What the devil would you have more? [Except for Pope and Goldsmith] no poetry is generally good—only by fits and starts—and you are lucky to get a sparkle here and there. You might as well want a *Midnight all stars* as rhyme all perfect.¹⁰

The "fits and starts," the lines that sparkle (or those that he tried to make sparkle) we are most interested in, because there the many changes on the manuscript tell us

⁸ See St. 179.

⁹ "I will answer your friend C[ohen] who objects to the quick succession of fun and gravity, as if in that case the gravity did not (in intention, at least) heighten the fun. His metaphor is, that 'we are never scorched and drenched at the same time.' Blessings on his experience! Ask him these questions about 'scorching and drenching.' Did he never play at Cricket, or walk a mile in hot weather? . . . Did he never swim in the sea at Noonday with the Sun in his eyes and on his head, which all the foam of Ocean could not cool?" The whole rollicking paragraph is too long to quote in full (see letter to Murray, August 12, 1819, in *The works of Lord Byron, letters and journals*, ed. Rowland E. Prothero [London, 1898-1901], IV, 341-42 [hereafter cited as "*L & J*"]).

¹⁰ Letter of April 23, 1820 (*L & J*, V, 18).

much about Byron's mind and about his principles of writing.¹¹ The parts of Canto I with which he took most pains can be conveniently grouped as follows:¹²

1. Stanzas that deal with his people, that sketch their qualities, their feelings, in definite detail, and that are replete with psychological observations:
 - a) 12, 14, 19, 20, the character of Inez and José and their marital attitudes toward each other
 - b) 31, the scandalous gossip of their fellows
 - c) 38, 41, 44, 47, Juan's education
 - d) 66-67, 176-77, the delicate relationship between Inez, Julia, and Alfonso
 - e) 70-75, 106-7, Julia's self-deception and inner struggle
 - f) 93, 95, Juan's high thoughts during his love-sickness
 - g) 148, 153, 157, some of Julia's shrewdest self-defense and attack on her husband
 - h) 160, 162-64, the heartless attitude of the lawyer, and his and Alfonso's disgruntled confusion over the failure of their bedroom sally
 - i) 169-70, the various emotions of those left in the room after Alfonso's departure
 - j) 173, Antonia's maneuvering upon Alfonso's sudden return
2. Many descriptive stanzas and lines in which he is obviously trying to be attractive or impressive:
 - a) 50-51, 158, the sensuous description of Julia's appearance when we first meet her and again later when we see her distraught in the bedroom scene
 - b) 122, a few descriptive lines about some of the sweet things—the song of the gondolier, the rainbow, etc.
 - c) 114, 135, a night setting, and the loveliness of moonlight that hallows tree and bower and "breathes to the heart"
 - d) 143, the very specific list of items in Julia's room¹³
3. Some stanzas where he is most serious or intense; or where the apparent comedy has a basis in some unpleasant personal experience:
 - a) Ded. 12-16, the denunciation of Castlereagh
 - b) 125, the cynical lines about waiting for a legacy
 - c) 127, comment on first and passionate love, involving the Promethean allusion
 - d) 133, comment on man the phenomenon and on the perplexity of life
 - e) 188-89, the aftermath of Juan's scrape: legal proceedings and journalistic publicity
4. A large number of stanzas and lines that contain allusions, metaphors, similes, and analogies:
 - a) 180, the incongruous analogy between Alfonso and Adam, when Byron is carefully contriving the maximum surprise of his narrative climax—the discovery of Juan's shoes
 - b) 166, 186, the equally incongruous analogies between Juan and Clarence, and between Juan and Joseph
 - c) 103, the sustained simile of Fates' horses
 - d) 104, the allusion to houris and Tom Moore
 - e) Ded. 9, and Stanza 55, similes using Titan, Venus, and Cupid
 - f) 131, a butterfly image in connection with syphilis (finally rejected)
 - g) 217, the personal application of an allusion to Friar Bacon's brazen head
5. A host of witty or epigrammatic lines, too numerous to list, and some cleverly mischievous stanzas:
 - a) 42, the indecent classics

¹¹ It must not be assumed that all the sparkle was worked up; many a bright line came out without a stumble and remained uncorrected.

¹² This list is not all-inclusive but only suggestive of the kinds of materials that Byron gave most attention to on the manuscript.

¹³ Byron liked lists, but he usually had to work over them; this is also true of almost every series of names—the forgotten heroes in Sts. 2-5 and the contemporary poets in St. 7 of the Dedication and in St. 205 of Canto I.

- b) 56-58, Julia's pedigree
- c) 64, morality in cold climates, with an allusion to St. Anthony
- d) 113, the chaste moon that looks down on the unchaste business of the world
- e) 175, the way a matron can silence her husband
- f) 200, on the future epic content of his poem

II

Byron's concern for details of expression, his methods and habits of revision, his creative mind at work, can be realized most dramatically and comprehensively by watching him write a few sample passages.¹⁴

DEDICATION STANZA 12 (IN PART)

Cold blooded—~~smooth~~ & ~~Supple~~—Miscreant—
smooth faced ~~tranquil~~
placid

~~Dipping his~~ sleek young hands in Erin's gore—
Dabbling its'

~~His Country's—then—~~
And thus for wider slaughter taught to pant
carnage

Transferred to ~~revel on~~ a sister shore
gorge upon

The ~~sharpest~~ tools that Tyranny could want— . . .
vulgarest

To lengthen out a chain already fixed—
fettters by another fixed

And offer poison ~~which~~ by another mixed—
~~which stood ready~~
long already mixed

This stanza, less marked up than some others on Castlereagh, is typical of Byron's determination to pitch his abuse as shrilly and discordantly as he can: "gorge upon" for "revel," "vulgarest" for "sharpest," "carnage" for "slaughter." Twice a change involves a more unpleasant nuance: "Dabbling its sleek young hands" has a horribly impersonal, but calculated, playfulness that "dipping his sleek young hands" does not; and "placid," suggesting inner self-satisfied calm, is more villainously appropriate to a

¹⁴ These stanzas have been selected because they offer in a relatively short space a representative cross-section of the processes of revision. They have been lifted from the manuscripts for special attention not because they are the ones most abundantly corrected, for others are even more revised than some here reproduced. Nor do I intend to present them as a choice collection of the best stanzas. I have included a few where I believe Byron's revision was only moderately successful and at least one where it was a woeful failure. I have tried to follow the order in which he wrote various verses, fragments, and corrections. Thus the transcriptions do not pretend to reproduce the manuscript in a photographic manner, for to do so would mislead and confuse the reader unless he were able to disentangle the actual order of composition. Byron in re-writing used any blank space he could find on the page. For instance, he might write a couplet, cross it out, and insert the second attempt interlinearly, make some verbal alterations in the new couplet above and below the original lines. To have copied this writing as it now *physically appears* on the manuscript would not indicate clearly what he was doing step by step, or how his thinking progressed. Spacing, position, indentation, the direction, duplication, and disconnection of the crossing strokes of his quill, and continuity of sense give clues to the order of composition. Bold-faced type indicates a revision made at a later time, i.e., one that does not appear on the first-draft manuscripts. Most of these later revisions occur on the second draft, but to avoid further complication here, the manuscript revisions on the second draft have not been specially so designated.

coldblooded miscreant than are the simpler associations of "tranquil" or those of the entirely different "supple." "Placid miscreant" is also rhythmically better than "tranquil miscreant" and uglier in sound. "Smooth faced" connotes a hypocrisy that "smooth" does not. It also continues more deliberately the heavy pace of the line begun with "cold blooded."

STANZA 205

Thou shalt believe in Milton, ~~and in~~ Pope,—
Dryden,

Thou shall not set up Wordsworth's, ~~trash nor~~ Southey,—
~~shalt~~ Coleridge,

~~Thou'lt honour~~

Because the first is ~~quite~~ beyond all hope—
mad
crazed

The second drunk—the third so ~~long &~~ mouthey—
~~weak~~ [?]
quaint

~~Thou shalt~~

~~With Crabbe & Campbell venture not to cope—~~
With Crabbe it may be difficult to cope—

And Campbell's ~~lately~~

spring seems somewhat dry & drouthy—

And Campbell's Hippocrene is somewhat drouthy

~~Moore stands alone—thou shalt not steal—~~

Thou shalt not steal from Samuel Rogers—nor

Commit adultery with Thomas Moore

Commit—flirtation with the Muse of Moore—

Twice Byron's impulse is to return to the verbal pattern of his parody of the Ten Commandments ("Thou'lt honour," "Thou shalt," ll. 3, 5). It would have been easy to yield to the contagion of the parallelism that he had initiated, but it would also have been tedious; and so his second thought is to vary it, once (ll. 3-4) to let his personal bias justify the "poetical commandment," once only to rearrange the verbal pattern (l. 5, "With Crabbe and Campbell venture not to cope"). Then, thinking better of his compliment to Campbell, he drifts further away from the biblical formula to continue the method of commentary of lines 3 and 4, giving a line of praise to Crabbe and a slur to Campbell. In other revisions he packs more into the stanza ("Dryden and Coleridge" in place of "and in," "trash nor," while "Rogers" is added to 7 and "Moore" confined to line 8). In three places a change in diction puts more meaning into a line. The flat "quite beyond all hope" is made successively more specific and more disagreeable ("mad," "crazed"); and after two tries, "quaint" is paired with "mouthey." In line 6 the commonplace image of the spring gains allusive connotation by the change to "Hippocrene." We should note also that, in revising line 5 ("venture not to cope" to "it may be difficult to cope"), Byron substitutes normal speech order for an inversion and a colloquial phrase for a literary one. He removes in line 7 a clumsy, useless break

in the middle of the verse and the colorless "Moore stands alone" by transferring "thou shalt not steal" to the beginning of the line. At the same time, returning, after the variation in the preceding four lines, to the biblical pattern set in lines 1 and 2, he thus makes the couplet clinch it. In the last line Byron may be giving way to the objections of the Murray Synod. The literal—and indelicate—parody, "Commit adultery," is toned down to "Commit—flirtation," although Byron roguishly clings to a suggestion of the original and uses the dash to point the insinuation.

STANZA 31 (IN PART)

And if our quarrels should ~~revive~~ old stories—
rip up

. . . their Resurrection aids ~~my~~ Glories
our

~~And pious people like a Resurrection—~~

~~I like myself this sort of~~

~~There's merit in~~

~~If only for the purpose of dissection—~~

~~Because it helps the sciences—
spread—~~

There's merit in this sort of Resurrection,—

And Science profits by this Resurrection—

Dead Scandals are good subjects ~~of~~ dissection.—
form for

The juggling with phrases shows Byron resisting wayward impulses to intrude his own "likes" or to take an incidental fling at pious hypocrites; and it also shows how, in drawing a curiously complex figure from surgery and religion, he gradually assimilates his fragmentary ideas—science and dissection, death and resurrection, piety and good works ("merit," "helps," "spreads," "profits")—into a bitter couplet on scandalous inquiry. As often, the final form is not achieved on the original manuscript but at a later date. Note how the figurative motif of the stanza early appeared in the first line in the verb "revive" (which is scratched for the harsher energy of "rip up") and how it emerged again boldly in line 5 ("resurrection," "glories").

STANZA 122 (IN PART)

We'll talk of that anon.—'Tis sweet to hear

At Midnight ~~Over~~ the blue & ~~lightening~~ deep—
on Moonlit

~~The long & lo mellow~~

~~Mellowed by distance of the~~

~~By distance mellowed~~

~~In mellow voice of the far Gondolier—
echoes—~~

~~With Tasso's song the the Adria's waters sweep—~~

~~The song and oar oer Adria's~~

The song and ~~oar~~ of Adria's Gondolier
oar

By distance mellowed oer the waters sweep.¹⁵

This is another stanza that shows Byron fusing fragments that he had previously tried and dropped along the way, as he works on two lines about a sensuous experience, here in the middle of a stanza, not at the end. Tasso is never retrieved (he had been used in a similar passage on Venice in Canto IV of *Childe Harold*), nor are the echoes; but the enchantment of distance that mellows sound, the voice of the far gondolier, his song and oar, the sweep of Adria's waters, are all finally reordered and compacted into two fairly good lines, of which the second is halting in its movement but the first fluid and musical.

STANZA 125

Sweet is a ~~lawsuit to the attorneys~~ also
legacy and ~~doubly attorney~~ ^ sweet
passing sweet

The unexpected death of some old lady—

Or Gentleman of seventy years complete—

Who've ~~kept one waiting~~
made one wait—God knows how long, already—
made "us youth" wait too—too long already

For an ~~entailed estate~~ or country seat,
estate—or cash

Wishing them ~~damned no doubt as well as dead~~, he
~~sometimes damned and always dead~~,
—not exactly damned but dead, he

Knows ~~nothing of~~
naught of grief who has not so been worried,—

~~And naught of Joy—who has not seen them buried~~
~~Nor much~~

'Tis strange old people don't like to be buried

Still breaking, but with Stamina so steady
That all the Israelites are fit to mob its
Next owner for their double-damn'd Post-Obits

Allusiveness Byron did not always achieve at first try. Line 4 had to be twice changed before Falstaff appears at a later stage than the writing of the first draft. The "God knows" vanishes, and with no loss, for the line gains by the rhythmic stretching of "too—too long already," suitable to the context. Also at a later date the final three lines, with their too obvious and too roughly cynical confession of Byron's feelings about his mother-in-law (l. 2 was certainly enough) are replaced by those on moneylenders,

¹⁵ The last two new lines (written crosswise in the MS margin, probably after the stanza was completed) should be compared with the two which represent the final stage of his first attempt:

In mellow echoes of the far Gondolier
The song and oar oer Adria's waters sweep

equally hard-hitting, equally offensive, and equally close to Byron's experience. The new lines are more cogently written, less chopped up syntactically than the original ones, more solid in diction, and more cleverly rhymed.

STANZA 148 (IN PART)

~~Is it for this we were the only pair—~~
~~That for so long opposed this gaming evil—~~
 Is it for this I scarce went any where—
 Except to bullfights—to mass—the play—rout and revel—
 Is it for this whateer my Suitors were—
~~You never yet to any saw me civil—~~
~~I chunned them as I would do the Devil—~~
 | to leave no cause for evil—
~~To please you I~~
~~I never encouraged~~
 I favoured none—nay—was almost uncivil,—
~~Is it for this~~
~~So that~~
 Is it for this that General Count O'Reilly—
~~Declares all over Spain I used~~
 All over Spain declares I used him vilely
 Who took Algiers

The complete change in idea in the re-writing of lines 3 and 4 eliminates a rhetorical question about the joint opposition of Julia and Alfonso to gambling that is irrelevant to the immediate theme of this part of Julia's tirade. It has nothing to do with her main argument that she, out of fidelity to her ungrateful husband, has denied herself the common pleasures of their society. The new lines are not only germane but, what is more, farcical in their irony, for Byron has Julia contradict herself egregiously. The struggle he has over line 6 is typical of many such, as is the revision of line 8, where the more significant clause, "Who took Algiers," a kind of factual parenthesis, natural in the rush of a speech that is trying to impress the hearer with examples, replaces the more hackneyed "All over Spain."

STANZA 34

 buried
 But Ah He died—& ^ with him ~~were interred—~~
 lay
 The public feeling—& the Lawyers fees
~~The Judges sentence never could be heard—~~
~~His death was very sudden—his disease—~~
~~I never could make out~~
 His house was sold his Servants sent away—
 A Jew took one of his two mistresses
 A Priest the other—~~each dog has his Day—~~
 at least so they say—

~~Nothing survived Don Jose—
 So soon forgot he scarce had an aspersion—~~
 I asked the Doctor after his disease
 He died of ~~that~~ slow fever called the tertian
 the
~~And naught survived him but his wife's aversion—~~
 And left his ~~wife~~ Widow to her own aversion

Here we see Byron again throwing away material to make a stanza more coherent and forceful. He first goes straight on as far as line 5 before he stops to recast. The frustration of the judge is sacrificed for the more pertinent and more spectacular events that ensued after José's death. Some of the punch, however, is taken out of the second attempt at line 5, when the coarse implications of the slangy "each dog has his Day" is replaced by the mild and chatty filler "at least so they say." From here on, the process of composition becomes more involved. He proceeds after crossing out a fragment ("Nothing survived Don José") to write the first line of his couplet ("So soon forgot he scarce had an aspersion"), notices that he has omitted a sixth verse and inserts one, picking up an idea that he had abandoned earlier in lines 4 and 5 but which is relevant to the topic of the stanza ("I asked the Doctor after his disease"). Continuity requires that he now reject the line on José's oblivion and start another couplet. This he does by answering the question about the cause of José's death ("He died of that slow fever called the tertian") and by adding a climactic line stressing the vindictiveness of Inez. Byron returns with a slight variation to the fragment ("Nothing survived Don José") he had recently crossed out. This line ("And naught survived him but *his wife's* aversion" [italics mine]) he re-writes with a subtle change in meaning that has Inez, deprived of a husband to torment, left futilely stranded with nothing to do but to turn her vindictiveness inward ("And left his Widow to *her own* aversion" [italics mine]).

STANZA 93 (IN PART)

~~Yet then the germs of—
 In thoughts like these true wisdom may discern
 Those longings after immortality—~~
 Longings sublime—and aspirations high— . . .
~~I say this by the way so don't look stern—
 But if you're angry reader—pass it by—
 Such if Juan's thoughts returned back from above—
 'Twas all the fault of
 And if you deem Philosophy that
 'Twas strange that one so young, should thus concern
 His brain with, before its full maturity—~~
 about the action of the Sky
 If you think 'twas Philosophy that this did
 I can't help thinking Puberty assisted

After filling out and firmly balancing a rather limp line 2, Byron advances without pause to the middle of line 8, falters, and then, in order to work toward his couplet,

has to start over with line 5, where he got off the track by indulging in one of his idle, aimless asides to the reader. The new lines 5 and 6 stay with Juan's high thoughts, although line 6 has to be revised to give it concreteness and also to reserve the comment on immaturity for the mockery of the couplet.

STANZA 95

Sometimes he turned ~~to the leaves of some small book~~
~~pages of his~~
 to gaze upon his book—

Boscan or Garcilasso, ~~and in rhyme~~
 by the Wind

~~He~~
~~Rustled their pages on which he sought to look—~~
~~Even as the page is rustled~~
~~As the page rustled where he fixed his~~
~~Till all teeming with the mysteries of the Mind—~~
~~In all the fervour of the oerheated~~

Even as the page is rustled while we look,
 So by the poesy of his own mind¹⁶

~~So with~~
~~Like the magicians leaf as twere it shook—~~
~~Where the Sorcerers were wont to bind~~

Over the mystic leaf his soul was [shook]
 one

As if twere ^ whereon magicians [bind]
 Their spells & give them to the passing gale,

~~That~~ According to some good old woman's tale

The interest here lies in watching Byron prune his way through a rather unpromising thicket. Those rustling leaves and pages are intractable for a while until he tacks them down into a fairly simple line. He becomes overwrought with the fervor of "the oerheated mind" teeming with mysteries, magicians, and sorcerers; but that excitement is calmed down and dispersed over three lines, "the mystic leaf" in one, the magician's spell in two. Once through these literary contrivances, he slips easily down into the colloquialism of the last line, "According to some good old woman's tale." The process is one of simplifying and settling an elaborate image into lines that are not congested but open (with only two or three prominent words in each) and of channeling the verse by fluent syntax and enjambement through the stanza—and by no magician's spell but by expert care. Still, after all the trouble he had with this simile about Juan's tremulous and adolescent soul, line 2 remains flawed by an obtrusive break and an awkward inversion. The phrase "by the wind," protrudes itself at us, dislocated in stiff emphasis, too far from its natural position, and for no rhetorical or psychological purpose.

¹⁶ These last two lines (written crosswise in the MS margin probably after the stanza was completed) should be compared with the last stage of his first version:

As the page rustled where he fixed his look
 In all the fervour of the oerheated Mind

STANZA 114

There is a dangerous stillness in that hour—
 A stillness which leaves room for the full heart
 soul

To open all itself—without the power
 Of calling back again it's self controul—
 wholly back

The silver light which softens down the tower
~~oer the ruined~~
~~tinting trees and bow~~
 colouring tree and tower
 hallowing

Sheds the beauty ~~and oer~~ [?]
 —and deep softness oer the whole

~~Sinks in the human heart~~
 Holds like influence oer the heart—and throws
~~Breathes a~~ and
~~The Sense into~~
~~Voluptuous~~
 { Goes
 { Breathes also to the heart—and oer it throws

A loving languor which is not repose.

Byron, when he wants to be gravely and sublimely "romantic," as here, describing the transmutation of outer world and inner man by a phenomenon of nature, is likely to pause to seek after the "right" word. I am not at all sure that he succeeded in this stanza. The scraps that he tossed away reveal the direction of his thinking and the principles of selection: the literary cliché of ruins; the jarring and inappropriate verb, "sink"; that phrase of officialdom, "holds like influence"; the too sensational "voluptuous." Observe also the succession of verbs applied to the effect of the "silver light": "softens," "tinting," "colouring," until he abandons the physical entirely, and I think regrettably, for the pseudo-spiritual "hallowing," which, however, is appropriate enough in a stanza that soberly and loftily talks about "a stillness that leaves room for the full soul / To open all itself," and a light that "sheds beauty and deep softness" and "breathes to the heart." The last line, which he wrote without revision, is superior to the others in sound, in rhythm, and in sensuous, thoughtful observation on paradoxical experience—"A loving languor which is not repose."

STANZA 158

She ceased & turned upon her pillow; —paie

~~But beautiful she lay her eyes shed tears~~
~~lays lies~~
~~lays~~ the starting tears
~~lies~~ and drop the tears
~~Reluctant past her bright eyes rolled—as a veil~~

~~Like Summer rains through Sunshine,~~
~~As~~ ~~drop~~
~~flow fastly~~
~~From her bright eyes reluctant rolled the veil~~
~~flows as a veil~~
~~leaps~~
~~Of her dishevelled tresses dark appears~~
~~dark dishevelled tresses~~
~~Wooing her cheek the dar black curls strive but fail~~
~~Contracting with her cheek & b bosom~~
~~they~~
~~her & strive but fail¹⁷~~

She lay, her dark eyes flashing through their tears

~~As~~ Skies that rain and lighten; as a veil
 Like

Waved and ~~oerflowing~~ her wan cheek appears
 oershading

Her ~~hair~~ streaming hair—the black curls strive but fail

To hide the glossy shoulder ~~which still~~ uprears

~~Its symmetry with~~
~~In shining~~

~~It's whiteness through them all—with lips~~
~~through~~

It's snow through all—~~she lay with soft lips~~
~~her lips sweet lips lay apart~~
~~ripe— lie apart~~
~~lie~~
 her soft lips lie apart

And louder than her breathing beats her heart.

In this much crossed-out description of the agitated Julia, Byron, I think, did not succeed at all in producing the sensuous, pathetic effect he labored for. It remains over-emotionalized and downright silly in the figurative expression of physical detail. After all the tears, started, dropped, and shed in line 2, he all but founders with his exaggerated, but still trite, simile of "skies that rain and lighten," that first was "summer rain through sunshine." The tears continue to roll, drop, leap, and flow, reluctantly from bright eyes, that are at last allowed to be dark and flashing, in storm and a good deal of moisture. He gets tangled in the veil of Julia's hair, "dark dishevelled tresses," then "dishevelled tresses dark," then simply "black curls" that now woo her cheek, now contrast with her cheek and bosom, then o'erflow, and finally appear, streaming as a veil, waving and shading her wan cheek. The curls have another job to do; they strive but fail to hide a glossy shoulder. That shoulder uprears its symmetry, shining, its whiteness coldly crystallized to snow, which it still—alack—uprears. Line 7 on the manuscript becomes pulpy with lips, soft lips, sweet lips, ripe lips, and all of them lying (or laying) apart. Byron, unfortunately, can be as amusing, when he tries

¹⁷ The next four lines were written crosswise in the right-hand MS margin, after he had finished the couplet.

to be serious, as he is in the comedy and satire that he can do well, with control of the very principles of writing that he lost sight of in the welter of stanza 158. The lush manner of Keats was not often to be his, even when he worked hardest at it.

Since Byron was most solicitous about his couplets, we can find in but a few specimens many of his varied objectives in revision: rearranging for climax, jettisoning excess baggage, poising a balance, transforming banality into novelty, enlarging the area of suggestion, invigorating both content and manner.

DEDICATION STANZA 17

~~Thus far is well — but how I shall get through —~~
~~—go—~~

~~I know not yet but should be glad to learn—~~
~~Meantime inform me what y it is you earn?~~
~~I give you joy of what—~~

Apostacy's so fashionable too

To keep one creed's a task ~~that's~~ quite Herculean
 grown

Is it not so my Tory Ultra-Julian?

Byron saw that the first version of his conclusion to the Dedication was too attenuated, too impotent, to serve as a final clouting haymaker. Lines 6 and 7 are conversational padding, and line 8 repeats almost wearily his former charge of venality. The new version, strongly unified about another earlier and more fundamental theme—apostasy—is loaded with allusive connotations, which the notable rhyme only stresses the more. "Fashionable" is a key to the scorn in these lines. Southey's former liberalism could not have been a conviction, gripped with the strength of Hercules, but only one fashion that under pressure must yield to another: "Is it not so, my Tory Ultra-Julian?"

STANZA 62

~~That Husbands f~~ from twenty years of age to thirty
 Spouses

~~Are much admired by women—~~
~~Are chosen by women of the strictest virtue—~~
 most admired by women of strict virtue.

Ladies even of the most uneasy Virtue
~~Prefer a Spouse from twenty years to thirty—~~
 Prefer a Spouse whose years age is short of thirty.

The interchange of the order of the two lines gives greater emphasis to the epigram, suspending the meaning and pointing not to the rigid correctness of the ladies but to the inconsistency of such women in preferring young, and, therefore, presumably more inconstant, husbands. At the same time he makes the main verb and his whole sentence more direct (from the passive "are chosen," "are admired" to the active "prefer") and replaces "strict" with "uneasy," which carries the implication that the ladies restlessly worry themselves by their virtue.

STANZA 131

~~We have [blotted word illegible] their present, Pseudo-Syphilis—
 Our Butterfly has sprung from up their Chrysalis—
 And which in ravages the greater mightier evil is—
 Their~~
 And which in ravage the more fatal evil is
 loathsome
 Their real Lues or our Pseudo-Syphilis.

The bizarre conceit of the butterfly, although relevant to the belief stated earlier in the stanza that syphilis came from America, is cast off in preference for a heavy-handed blow at European civilization. Byron tried four times before he found an adjective for "evil" strong enough to suit him ("greater," "mightier," "fatal," "loathsome").

STANZA 217

"Time ~~was~~ Times was—Time's past—" a wondrous treasure
 is chymic

- a) ~~Is that same present Time although the use—~~
- b) ~~so common yet so precious—~~
- a) ~~We make of it is doubtless too profuse—~~
- b) ~~Of which we are lavish first and then rapacious—~~
- c) ~~which I have spent betimes—~~
- c) ~~and left me die & leave me naught except some rhymes—~~
- d) Is that same Time which I have spent betimes
 Is glittering Youth,
- d) My heart in passion, & my head on rhymes—

The first version (aa) is abrupt and inconclusive, the second (bb) says more but in a general way, the third (cc) becomes frankly autobiographical, with line 8 straggling uncertainly, the fourth (dd) balances line 8 and, by a later change in line 7, removes a repetition of "Time" for a more specific identification ("glittering youth") of the wondrous (or chymic) treasure.

STANZA 75

She prayed to God—and to the Virgin Mary—
~~And vowed~~ the Virgin Mary for her grace
 Thinking that She might Understand her case.¹⁸
~~Christ might not~~
 As being the best judge of a lady's case.

He injects more substance into the last line by a very simple change. "Being the best judge" implies that Mary will not only *understand* but also come to an *evaluation* of the lady's case, which, of course, Julia hopes will be sympathetic and favorable.

STANZA 146

~~Is it for you of all men~~ Don Alfonso
 Ungrateful monster—evil
 perjured, barbarous
~~Thus to presume your~~ lady could go on so?
 How dare you think your

¹⁸ An intermediate stage. "God might not . . ." appears on the second draft.

The revisions of line 7 turn a feeble question into a screaming ejaculation. The change in line 8 also pitches the indignation higher, underscoring it by the rhythmic shift.

III

These sample stanzas and couplets illustrate the qualitative variety of Byron's revisions. The principles of craftsmanship which operated there can now be systematically defined. When we distinguished between materials that Byron wrote glibly and those on which he took some pains, we saw that he could almost too easily dash off lines that were chatty and thin in content. This native facility, if indulged in without restraint, would have produced a poem so diluted, so inconsequential, so devoid of wit, of satire, of psychological perception, that no one would be much interested in it today. In counteraction to this facility is the continuous effort in revision to put in more substance. One of the merits of *Don Juan* is that it talks to the reader with easy and intimate naturalness, in the idiom of speech. But Byron knew that verse in this familiar, living manner still had to have something to say. His revision time and again moves from thinness to density; from dilution to concentration; from empty, voluble, repetitious, or redundant phrasing to that which has more sturdiness, more tang.

Examples are legion. Byron can spread over three lines the empty conventional remark, "I've got other incidents that I'll tell about in due time," but, in re-writing them completely, say something definite in epic mockery:

~~And there are other incidents remaining—
Which shall be specified in fitting time—
With good discretion & in current rhyme—~~

A Panoramic¹⁹ view of Hell's in training
After the style of Virgil & of Homer
So that my name of Epic's no Misnomer [St. 200, ll. 6-8]

Note how the elimination of the iterated "repeaters" and of the space-fillers, "then" and "as well as," and the change from "juries" to "inquisitors" put more satiric meaning into these lines:

The hearers of her case become repeaters,
~~Repeaters advocates, as well as judges—~~
Then advocates, then juries & then judges

Inquisitors, and Judges [St. 28, ll. 6-7]

Similar deletion and substitution on a smaller scale strengthen this line by making it strike directly at the meddlesome lawyers:

~~Then came The Lawyers—then came a divorce—~~
recommended [St. 32, l. 6]

In each of the following six lines, displacement of certain words by others always enriches the verse. Action becomes more crowded and purposeful: Antonia, stalling for time, *snuffs the candle* before she bows and withdraws, and Julia's tirade falls *thick, quick*, and heavy. The range of a line is widened: insatiable gossip will gobble up a *kingdom* as well as a household, and forlorn Julia envisages *four*, not merely two, diversions of Juan's love. Salient physical detail is packed in: the small eyes of the lawyer

¹⁹ The manuscript reads "Panorama."

are coupled with a *prying snub-nose*, and the old confessor becomes *deaf*, as further proof of Julia's extraordinary virtue.

~~She made a low obeisance &~~ withdrew.

~~slight~~

snuffed the candle, curtsied, and [withdrew] [St. 173, l. 8]

~~In drops as heavy as a thunder shower~~

Thick—quick—and [St. 161, l. 8]

~~And likes to see a household overturned~~

To see a kingdom or a house overturned [St. 19, l. 6]

~~Tribunals Travel~~ offer in exchange

Sword—Gown, Gain, Glory [St. 194, l. 4]

With prying eyes as still in doubt he stood

~~little~~ peeping little eyes

With prying Snub-nose, and small eyes, he stood [St. 160, l. 1]

That I have chosen a Confessor ~~so~~ old

so

~~And~~ That any other woman it would vex—

And deaf, that any other it would vex [St. 147, ll. 3-4]

Frequently, speech trivia ("I'm sure," "they say in fact," "at the very best," "the reason was perhaps") make way for more significant content:

And ~~at the very best~~ 'tis but denial

if the man should ask, [St. 78, l. 7]

~~(They say in fact his was the first in Aragon)~~

His mother's family came out of

His Sire was of Castile, his Dam from Aragon [St. 38, l. 4]

~~The reason was perhaps that he was bilious.—~~

He had been ill brought up besides being

and was born bilious [St. 35, l. 8]

But ~~I presume this is the extremest~~ list

hear these freedoms make the utmost

form [St. 80, l. 5]

I'm sure she would have shrunk as from an Asp

She would have shrunk as from a toad, or Asp [St. 111, l. 6]

Often, as in some of the preceding examples, this process of concentrating more substance into his verse involved either a change in idea or at least a swerve in a different direction:

~~Little she spoke but what she spoke~~ was Attic all

Her wit (she sometimes tried at Wit)

~~With words and deeds in perfect unanimity~~

Her serious sayings darkened to Sublimity [St. 12, ll. 3-4]

~~But then their obscurity did much ennoble em~~

As if this As if she fancied Mystery would ennoble 'em.

deemed that [St. 13, l. 8]

After a dry remark about Inez' speech, Byron closes in on her *attempts at wit*. From the rather barren comment on the hypocrisy of her "words and deeds," he turns to her pretentious seriousness. In the next stanza the statement that obscurity ennobled her discourse is slyly refined by the suggestion that she *contrived* her obscurity, confusing mystification with nobility.

In the following change, the harmless but empty parenthesis is maliciously particularized:

Thou shalt not bear false witness like the "Blues"

~~(A name the Ladies must not take amiss)~~

(There's one at least is very fond of this) [St. 206, ll. 3-4]

Stanza 189 started off with the "moral" that Inez has wasted her time educating Juan and then suddenly turns to the new and more rewarding matter of the journalistic accounts of Julia's divorce trial:

~~And Donna Inez threw away her time—~~

~~In giving Juan a chaste education—~~

If you would wish to see the full proceedings—

like whole

The depositions and the cause at length—

full, . . . [St. 189, ll. 1 ff.]

In the comment on the use of the Don Juan legend, Byron dismisses the sermons of clergymen, to which he had given two lines, in order to notice the literary popularity of the story and to include a sarcastic clause about newspapers:

To newspapers ~~to~~ Sermons which the zeal

&

Of pious men have published on his acts

To Newspapers, ~~to Sermons preached with zeal—~~

To Newspapers, whose truth all know and feel,

To plays in five, and Operas in three acts [St. 203, ll. 3-4]

The process is reversed and the discipline more severe, but the ultimate end is the same when Byron has to junk irrelevant material that has a dispersing effect in order to stay with a subject that needs fuller development. Such control is hardly to be expected in a poem so frankly digressive as *Don Juan*; but in the sample stanzas we saw how often he stopped to reconsider, to check his impulse to wander off the path, and to concentrate on a matter at hand. In Stanza 148 he realizes that Julia's reference to gambling weakens her attack, and so he stays with the self-denial theme. In Stanza 153, a weak line-filler about ringing the bell is changed to keep the attention on the chimney, which has real point, for Antonia knows very well where Juan is.²⁰ When Byron in the dedication says about Wordsworth's poetry, "Tis pity that it was not written in Persian," the line, however good in itself, leads nowhere, is not pertinent to the immediate context, and so out it goes to make way for a more meaningful one that involves both Wordsworth's egotism and Byron's scoffing doubt: (" 'Tis Poetry—at

²⁰ The Chimney—would it please you ring the bell

~~At retreat for~~

fit escape for any lover—

retreat

which would really hold a lover [St. 153, l. 4]

least in his assertion" [St. 4, l. 5]). In Stanza 180, just after the fruitless search of the bedroom has ended and Julia seems triumphant, Byron uses a comically extravagant Adam-analogy to describe Alfonso's chagrin and bewilderment. He is at first tempted to drift away from the husband with a comparison between Julia and Eve. Though the irony of the allusion to innocent Eve would have been consistent with his preceding treatment of Julia, it would here have detracted from the psychological description of Alfonso; and so Byron, after a further alteration that underplays "suspicion" (suggested only by "haunted"), stays firmly with his topic—the futile, penitent perplexity of the husband—and thus prepares dramatically for the farcical climax of the discovery of the shoes that follows immediately and explodes such futile, penitent perplexity.

~~Has But now restored like Adam to his garden—~~
He stood like Adam lingering near his

~~His Eve all innocent and nothing—~~

| still—

| with all the innocence he she vaunted

With base suspicions—

~~No base suspicion now no longer haunted—~~
haunted—

With useless penitence perplexed and haunted [St. 180, ll. 5-6]

In looking at the sample stanzas we repeatedly ran across figurative or allusive alterations. Of all the means of concentrating substance, Byron achieved the greatest enrichment in wit and suggestiveness by a change to an image, for these new metaphors and similes and the new wide-ranging allusiveness multiplied levels of meaning. It is this imaginative energy, drawing upon both the classical world and familiar contemporary reality, that transforms line after line from what was bare and ordinary to something full and complex and distinguished (dull—Ixion; Reflections—Longinus; ox and ass—Pegasus; safest—heroic turnpike road of Horace; Sun like—Titan; lose, snow, summits—clap, cape, mantle, etc.):

From that dull Grindstone's everlasting toil

Ixion

ceaseless

[Ded. 13, l. 6]

~~I mean to call it—~~

~~Its name will be~~ "Reflections oer a Bottle

I'll call the work "Longinus

[St. 204, l. 7]

Thou shalt not covet Mr. Sotheby's Muse—

His ~~ox, his ass~~—nor anythings—that's his—

Pegasus

[St. 206, ll. 1-2]

Horace commends it as the safest road—

Horace makes this the Heroic turnpike road [St. 6, l. 2]

And lose in shining snow their summits blue—

And clap a white cape on their Mantles blue [St. 134, l. 5]

~~Thought that her thoughts no more required controul—~~

~~Deemed~~ | And that her honour was a rock or mole [St. 82, l. 4]

~~Soars after death—~~

~~Rises all Sun-like~~ from the Seas's immersion—

Arise like Ple-Titan

[St. Ded. 9, l. 6]

~~His belt to Jupiter and his bow~~ to Cupid
 Her zone to Venus and his dart
 or his bow

[Jupiter is abandoned as less appropriate than Venus to the description of Julia, St. 55, l. 7.]

~~While Sends Sin all naked—~~

without a rag on shivering forth— [St. 64, l. 3]

In one extended passage (on the indecent classics) Byron has considerable trouble before he can organize his allusions into a unified stanza. The first lines of Stanza 42 are so blotted that I am unable to reconstruct them completely. He begins, I believe, with the line, "For Pan the cloven-footed reprobate," and moves to Apollo, then deserts the gods to struggle for a while with Ovid and Virgil before he finally finishes two lines, one on Ovid, the other on Anacreon, Virgil being saved for the couplet. In another passage Byron works diligently on one of the most sustained and involved figures of the canto—that on the Fates' horses:

They are a sort of post-house, where the Fates
 Change horses, ~~every hour from night till noon—~~
 making History change its tune
~~And leave spur away with~~ empires & oer states
 Then oer
 Leaving ~~no vestige but a bare~~ Chronology—
 at last not much besides
 Except ~~the hopes derived from~~ true theology
 promises of
Excepting post-obits

[St. 103, ll. 4-8]

The hourly change of horses is lifted from the level of ordinary literalism to the expansive commentary on the futile progress of history. The more vigorous "spur" replaces "leave," the stronger "promises" is preferred to the weaker "hopes" and, in turn, yields to "post-obits," probably at the time when he used the same word in the late couplet on moneylenders.²¹ Although to reduce the number of syllables in line 7, the colloquial "and not much more besides" pushes out the bookish "vestige" and converges the line on "chronology," the revision, by diluting the center of the verse, leaves it the thinnest of the five.²²

IV

Less prominent, if taken individually, than the allusions and images but more numerous and hardly less significant in vitalizing his lines are the changes of single words by which Byron busily and alertly tries in almost every stanza to accomplish the same general purpose of concentrating substance. In a poem of wit, ridicule, and broad farce that is also descriptive of experience, confessional, and abundantly given to psychological comment on the actions, feelings, and attitudes of people, on individual folly and social wrong, it is to be expected that revisions in diction should aim at exactness, incisiveness, concreteness, exaggeration, even sensationalism; for these most

²¹ St. 125.

²² The line would have colloquially and strongly sustained the image of the post had Byron written: "Leaving no track but a bare chronology."

effectively serve Byron's materials and purposes and his artifices of abrupt contrast, surprise, bathos, irony, penetrating epigram, and abusive epithet. Verbs, nouns, and adjectives are constantly being made more specific, more concrete, more energetic, more precise, more suggestive. The blanketing general term is narrowed in focus; the abstract is made physical and sensuous; the commonplace and pedestrian are given a rousing, agile distinction, sometimes a rowdy boisterousness, sometimes sophistication and subtlety. The very closeness and abundance of such particular revision, which charges the first canto with much of the zest it now has, demonstrates in scores of lines the dynamic sharpness of his thinking and his conscientious concern with the smallest, yet artistically significant, details of craftsmanship.

Most obvious is blunt exaggeration that redoubles the humor or that blows up a generalized cliché with farcical violence. Julia is made to claim *two* bishops, not *one*, at her feet; and Alfonso arrives not with merely half his *household* but with more than half the *city* at his back. During the uproar Antonia must *sob* rather than *cry*, Juan *blaspheme* rather than swear an octave higher, and some half-torn *drapery* lie scattered on the ground instead of a single linen *garment*. Julia becomes not simply "the wife of such a wretch" but a "monster's victim."²³ Exaggerating revision is likewise the instrument of the serious vituperation of Castlereagh. Tongues that just "speak" are made to "cry aloud," and "everlasting curses" become "God's and man's abhorrence." Repeatedly going after the derogatory word, Byron turns poets into warblers, men with faults into shabby fellows, friends into folk and finally into fools. In one line he starts with a fraternal pat on the shoulder and keeps trying until he gets the epithet that most exactly and distinctively brands poor Southey: "~~most tuneful brother~~ ~~my epic convert~~ ~~my loyal convert~~ my epic Renegade."²⁴ On the other hand, Byron, when characterizing hero fads, will soften a line to give it a topical definiteness:

Till after ~~certain weeks of fulsome cant~~
cloying the Gazettes with [St. 1, l. 3]

In moving from the general to the specific, Byron achieves a variety of effects. Alfonso, first "beaten lustily," is then "pommelled to his heart's desire," and the collapse of dignity is suitable to the situation. Sometimes the abstract or general term is nailed to definite experience, as when "banishment," then "litigation," and finally "Doctor's Commons" become the alternative to death. The narrowing process will vigorously identify the exact basis of a generalization:

But closed ~~with all the Glory~~ he begun
the tyrant-hater [Ded. 10, l. 8]

Often it is the more precisely appropriate phrase that ultimately emerges: "~~lived my life spent my Summer~~ squandered my whole Summer while 'twas May"; "~~fill taint~~ smear his page with gall." Grieving Julia first "writes," later "traces," her scrawl because she cannot rest.²⁵

When in his attempt to make his diction immediately appropriate, Byron discriminates between words of related meanings, he decides on the one that is more exactly denotative for the context: sturdy Milton would not "~~implore~~ adore a Sultan"; luxurious Xerxes offers a reward to those who could "~~procure~~ invent" him a new

²³ St. 150, l. 17; 137, l. 7; 152, l. 8; 184, l. 6; 187, l. 5; 142, l. 4.

²⁴ Ded. 16, l. 6; 14, l. 6; 3, l. 3; 6, l. 7; St. 169, l. 2; Ded. 1, l. 5.

²⁵ St. 184, l. 4; 36, l. 8; 213, l. 5; 210, l. 7; 193, l. 7.

The physical is almost invariably preferred, sometimes with dramatic and witty results that reach beyond denotative into connotative areas: Antonia's "searching" or "scrutinizing" view of husband and wife becomes a "slow and sidelong view"; and "southern nations," where climate accelerates sexual maturity, become "sun-burnt nations."²⁸ At times the progression away from the abstract and general arrives happily at a completely recast and concretely connotative phrase, as in the following lines, where he finally gets to "commandments" and "trophies":

~~Twill be an art of Poetry, the~~
~~I've got a plan to form a treatise which~~
~~I'll write some new Poetic precepts~~
 poetical Commandments [St. 204, l. 2]
~~With the sweet privilege~~
~~all the sweetest attributes of song~~
 With all the trophies of triumphant song— [St. 104, l. 1]

Thus, just as in figurative and allusive revision, Byron gains most when his verbal discrimination packs implication into a verse. Alfonso's "search" becomes an "inquisition," an intolerable, despotic imposition. He that "reserves" (not simply "leaves") his laurels for posterity implies his own arrogant confidence. After one succession of changes—"That word is ~~lost fatal deadly~~ now idle now"—Byron hits on a quiet suggestion of Julia's futile hopelessness ("idle") that is absent in the other more melodramatic adjectives. A double refinement can take place in a single line, "For Malice still suspects ~~imputes~~ some ~~evil wicked~~ private end."²⁹ "Imputes" goes far beyond mere suspicion, ascribes accusingly to the person the private end; and "private" is subtler than "evil" or "wicked," for it connotes a clandestine end which must, to the eagerly jaundiced eye, be wicked.

And then what ~~moral~~ person can be partial
~~decent~~
~~proper~~
 To the strange epigrams of Martial?
 To all those nauseous epigrams of Martial? [St. 43, ll. 7–8]

Byron always distinguished (in his thinking at least) between decency and morality, on the one hand, and timid, fashionable propriety, on the other. He really means here a "proper" person; the alliteration alone does not determine the selection. He does need more syllables in line 8 than "strange" provides; but still the substitution of "nauseous," blatant as it is, puts more meaning into the line; the "properly" squeamish person must pretend to be "properly" nauseated by the epigrams. In one narrative climax and in one favorite allusion, the more specific verb is also the more suggestive one:

And saying "I will neer consent" consented
whispering [St. 117, l. 8]
Fire which Prometheus gave us all from heaven—
filched for us from heaven [St. 127, l. 8]

²⁹ St. 145, l. 1; Ded. 9, l. 1; St. 195, l. 8; 66, l. 6.

The superiority of a revision is most marked when a vapid word is replaced by one with an ironic glint in it: "Were proved by ~~several~~ competent false witnesses."³⁰

V

It is time now to about-face. It would not be fair to Byron to leave the impression that his concern was always to polish, to pack more meaning into a line, to gain distinction, concentration, and suggestiveness by images and allusions. *Don Juan* is, after all, a highly conversational poem; and, although the colloquial manner was not something he generally had to strive for, we do find him revising in this direction.³¹ Unspeech-like inversions and suspensions are restored to their natural order: "glances stolen" to "stolen glances"; "the worst deserves" to "merits worse" to "deserves the worst."³²

This note was ~~upon glazed & gilt~~ edged paper
written upon
~~Written with a small Crow quill—nice & new~~
With a neat little slight [St. 198, ll. 1-2]

Many changes simply substitute the easygoing and the idiomatic for the formal or the pretentious:

'Twas midnight—dark & sombre was the night
Twas, as the watchmen say, a cloudy Night [St. 135, l. 1]
Must ~~bid you farewell in accents bland~~
with permission shake you by the hand [St. 221, l. 3]
Unless the world and Heaven itself be blind
this **t'other** too [St. 165, l. 4]
~~Because~~ the Prince ~~has favored~~ the Land Service
Besides ~~—prefers—~~
is all for [St. 4, l. 7]

The same impulse sometimes decides a change in single words—"grandmother" to "grandmama," "learned" to "picked up," etc.³³

Two kinds of changes in diction are amusing if not very important. Canto I is so candidly autobiographical that it might seem unlikely that Byron ever thought about the "I's" he was so generous with. The completed poem certainly demonstrates that he did not pretend to reticence or objectivity, but the manuscript does show thirteen occasions in which he carefully took himself out of a line. Another minor change was a concession to "these canting times." His first draft is liberally sprinkled with "damn," "God knows," "for God's sakes," etc. Some of this exuberance was censored by Murray, Hobhouse, and the Synod, but Byron did some of the chastening before he sent

³⁰ St. 160, l. 8.

³¹ Contractions are numerous: "Is it" to "is't"; "what will become of us" to "what will become o'n't"; "I really know not" to "I really don't know"; "You are a poet" to "You're a poet"; "It is a fault" to "'Tis pity"; "talk is" to "talk's"; etc.).

³² St. 74, l. 2; 51, l. 6.

³³ Occasionally, because of exigencies of meter, Byron readily turns from the informal to the formal, e.g., from "in the meantime" to "in the interim." Sometimes he has an odd preference for certain words that are contrary to his prevailing tastes: "amongst" for "among," "deem" for "think"; and how inordinately he favors "sage" and dislikes "wise," which he crosses out again and again!

them his fair copy. Propriety also probably tamed down Stanzas 125 (the brutal lines on the eagerness of heirs for the death of relatives), 186 (a line about unchastity in connection with the analogy between Joseph and Juan), 205 ("commit adultery with Thomas Moore"), and 161, where the practical Antonia is chiding Juan and Julia after Alfonso has left the room:

~~One kiss—~~
~~Pooh no more kisses—you have had tonight—~~
~~Already one too many—well and Heaven knows—~~
~~by the Rood!~~
 Pooh keep your kisses for a luckier night
Pray Nonsense some [St. 171, l. 1]

Scores of changes concern details of syntax—corrections in tense, verb-subject agreement, reference of pronouns, etc. Although sentence-looseness was essential to the conversational quality of the poem, Byron occasionally tightened structure by simple subordination, especially if the change could be made without recasting a whole sentence (that is, by the insertion of "though," "if," "since," etc.). Perfectly aware of how easy it was for him to lead off with "and's," he scratches thirty-four of them.

More important is his rearrangement of word-order for rhetorical effect. He knew how much wit and surprise depended on timing, on position. His metrical ear also demanded that many lines be reordered:

Not only pleasure's sin but sin's a pleasure
Pleasure's a Sin, and sometimes Sin's a pleasure [St. 133, l. 4]

The removal of "not only . . . but" and the substitution of the lighter "and sometimes" in the middle of the line divides it neatly, balances the halves of the structure, and makes the rhythm swing the point across. Demands of climax and maximum shock determine the artful shuffling in one couplet on Inez' learning:

~~"The English Noun which always governs d—n.~~
~~Translated into Hebrew means "I am."~~
 Tis strange the Hebrew noun which means "I am"
 The English always use to govern d—n [St. 14, ll. 7–8]

Rearrangement will separate two key-words ("captains . . . critics") in a line to get a more isolated emphasis:

~~The same remark should Captains, Critic~~ [make]
 Should Captains the remark, or Critics, make [St. 208, l. 7]

Often his rhetorical penchant for antithetical symmetry directs the readjustment. In the first of the following two lines, Byron's own italics give a clue to his reason for revision:

~~That one frail culprit makes the rest~~ outrageous
 Were *one* not punished—*all* could be [St. 138, l. 8]

~~With And stand of inside locked it on the out—~~
~~for the~~
 And liking not the inside locked the out— [St. 187, l. 8]

Occasionally it is mere clumsiness that must be smoothed out. In the "Gothic" verse, Byron may have liked the humorous repetition of his second try; the later change,

From all the eldest Vandals of old Spain
the most Gothic Goths of Gothic
Through the most Gothic Gentlemen of Spain [St. 9, l. 4]
To deem yourselves as an assured Conclusion
as a most logical [Ded. 5, l. 5]

Donna Julia's grandmamma

Brought forth her offsprin-
Produced more children more-
 heirs-
Gave them some heirs but more of love than law-
 much-
Produced her lord more heirs at love than law
Don [St. 58, l. 8]

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But really 'twas the truth fact—and did some know
That number
But it was a fact & that Number
And even in the morals of e-
 through all climates from
 climates misty
And in oil
And through all climates whether cold or sunny
 climes, the snowy and the sunny.
Sounds ill in love—whatever it may in money (St

VICTORIAN BIBLIOGRAPHY FOR 1948

Edited by AUSTIN WRIGHT

THIS bibliography has been prepared by a committee of the Victorian Literature Group of the Modern Language Association of America: Austin Wright, chairman, Carnegie Institute of Technology; William Irvine, Stanford University; Karl Litzenberg, University of Michigan; and William D. Templeman, University of Southern California. It attempts to list the noteworthy publications of 1948 (including reviews of these and earlier items) that have a bearing on English literature of the Victorian period, and similar publications of earlier date that have been inadvertently omitted from the preceding Victorian bibliography. Unless otherwise stated, the date of publication is 1948. Reference to a page in the bibliography for 1947, in *Modern philology*, May, 1948, is made by the following form: See VB 1947, 261. Some cross-references are given, though not all that are possible. For certain continuing bibliographical works the reader should consult VB 1941, the last annual bibliography in which such works were listed in full. The editor wishes to thank Professor Carl J. Weber, of Colby College, for special assistance.

Charles Frederick Harrold, whose untimely death occurred July 10, 1948, had been a member of the Victorian Bibliography Committee since 1932, its chairman during 1945. Those who knew Professor Harrold as scholar or as teacher were unforgettably impressed and strengthened not only by the excellent publications of which he achieved so many but also by his courteous, kindly, austere, and unceas-

ing concern for the acquisition and diffusion of knowledge. In the great game of professional scholarship, he was a top-ranking sportsman—an individual star and a good team-player.

Few can estimate the great amount of time and energy he devoted to his large share of compilation and critical annotation for the Victorian bibliography. He was always ready to do more than was merely necessary, and he possessed the precious virtue of never-failing punctuality. He had broad and discriminating knowledge of Victorian literature, religion, politics, and social and economic conditions. All students of Victorian times, letters, and ideals are indebted to his labors and have lost much that he would have contributed had he lived longer. Everyone who knew him or his work will join us on this committee in hailing, with gratitude and with grief, the memory of Charles Frederick Harrold. —W. D. T.

KEY TO ABBREVIATIONS

AB	= American bookman
AGR	= American-German review
AHR	= American historical review
AL	= American literature
AM	= Atlantic monthly
APSR	= American political science review
APSS	= Annals of the American Academy of Political and Social Science
ASR	= American sociological review
BBDI	= Bulletin of bibliography and dramatic index
BLR	= Bodleian library record
BSP	= Papers of the Bibliographical Society of America
CE	= College English
CHJ	= Cambridge historical journal

CLS = Comparative literature studies
 CR = Contemporary review
 CSBW = Chicago Sun book week
 CWd = Catholic world
 DUJ = Durham University journal
 EHR = English historical review
 EJ = English journal
 ELH = Journal of English literary history
 ESJ = English studies
 Ez = Explicator
 FR = Fortnightly review
 HJ = Hibbert journal
 HLQ = Huntington library quarterly
 HTB = New York Herald Tribune weekly book review
 JAA = Journal of aesthetics and art criticism
 JEGP = Journal of English and Germanic philology
 JEH = Journal of economic history
 JHI = Journal of the history of ideas
 JMH = Journal of modern history
 JP = Journal of philosophy
 JPE = Journal of political economy
 JR = Journal of religion
 JRLB = Bulletin of the John Rylands library
 KR = Kenyon review
 LAR = Library Association record
 LJ = Library journal
 LL = Life and letters today
 LQ = Library quarterly
 LQHR = London quarterly and Holborn review
 LR = Library review
 MLJ = Modern language journal
 MLN = Modern language notes
 MLQ = Modern language quarterly
 MLR = Modern language review
 MP = Modern philology
 M & L = Music and letters
 N = Nation
 NC = Nineteenth century and after
 NEQ = New England quarterly
 New R = New republic
 NR = National review
 NS = New statesman and nation
 NYTBR = New York Times book review
 N & Q = Notes and queries
 Parr = Partisan review
 PLC = Princeton University library chronicle
 PMLA = Publications of the Modern Language Association of America
 PQ = Philological quarterly
 PSQ = Political science quarterly
 QJS = Quarterly journal of speech
 QQ = Queen's quarterly
 QR = Quarterly review

QRL = Quarterly review of literature
 RES = Review of English studies
 RLC = Revue de littérature comparée
 RoR = Romanic review
 S = Spectator
 SAQ = South Atlantic quarterly
 SeR = Sewanee review
 SP = Studies in philology
 SRL = Saturday review of literature
 TLS = Times literary supplement
 TQ = University of Toronto quarterly
 VQR = Virginia quarterly review
 YR = Yale review

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- Raven, Charles E. *English naturalists from Neckam to Ray: a study in the making of the modern world*. Cambridge univ. pr. Pp. x+379.
- Rev. by Conway Zirkle, *Isis*, XXXIX, 196-97.
- Reckitt, Maurice B. *Maurice to Temple*. . . See VB 1947, 250.
- Rev. by M. de la Bedoyère in *Dublin rev.*, No. 442, pp. 159-62; by C. Smith in *LQHR*, April, pp. 186-87.
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- Rev. by Michael Ayrton in *S*, Apr. 2, p. 414. New ed. of the work first published in 1866.
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- Rev. by M. T. in *Studies: an Irish quar.*, XXXVII, 364-65.
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- Rothfels, Hans. "1848—one hundred years after." *JMH*, XX, 291-319.
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Sandall, Robert. *The history of the Salvation Army*, Vol. I: 1865-78. Foreword by General Osborn. London: Nelson, 1947. Pp. xi+306.

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Schenk, H. G. *The aftermath of the Napoleonic wars*. . . See VB 1947, 250.

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Scholes, Percy Alfred. *The mirror of music, 1844-1944: a century of musical life in Britain as reflected in the pages of "The musical times"*. 2 vols. New York: Oxford univ. pr., 1947. Pp. 1-523; 524-964.

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Shelton, Edgar. "Victorian memories." *M & L*, XXIX, 1-16.

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Spellanzon, Cesare. "Storia risorgimento: un Congresso per la pace perpetua a Bruxelles, nel settembre del 1848." *Nuova antol.*, Fasc. 1772, pp. 415-17.

Stadelmann, Rudolf. "Das Jahr 1848 und die deutsche Geschichte: Europäische Hintergründe." *Deutsche Rundschau*, LXXI, 99-110.

A centenary essay on the background of the European revolution of 1848.

Thomas, Maurice Walton. *The early factory legislation: a study in legislative and administrative evolution*. Leigh-on-Sea: Thames Bank pub. co. Pp. xvi+470.

Rev. in *TLS*, July 24, p. 417.

Thompson, A. F. "Gladstone's whips and the general election of 1868." *EHR*, LXIII, 189-200.

Thorpe, James. *Phil May* [Victorian cartoonist]. London: Art and technics. Pp. 96.

Rev. by Stephen Bone in *NA*, Nov. 20, pp. 447-48.

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Rev. by E. Robertson in *LQHR*, January, p. 82.

Various authors. "A centenary of Marxism." *Sci. & soc.*, Vol. XII, No. 1.

The entire number is devoted to twelve articles describing "some of the achievements of the pioneers of Marxism" and illustrating "the range and capacity of the theory."

Webb, Beatrice. *Our partnership*. Ed. Barbara Drake and Margaret I. Cole. New York: Longmans. Pp. xiii+544.

Rev. by C. F. Brand, in *APSS*, CCLIX, 186-87; by F. A. Hayek in *Economica*, XV, 227-30; by Ernestine Evans in *HTB*, Apr. 11, p. 3; by

R. S. Lynd in *New R*, May 24, pp. 21-22; by Kingsley Martin in *NS*, May 15, p. 397. Gives comments on both enemies and friends of the Webbs, who "knew everybody," especially for the years 1892-1912.

Winstanley, D. A. *Later Victorian Cambridge*. . . See VB 1947, 250.

Rev. by J. F. Burnet in *FR*, new ser., No. CMLXXVI, pp. 294-95.

Woodcock, George. *A hundred years of revolution: 1848 and after*. London: Porcupine pr. Rev. by W. Pickles in *NS*, Dec. 18, p. 552.

Worsley, J. W. B. "British railways: past and present." *QR*, CCLXXXVI, 228-41.

Young, G. M. *To-day and yesterday*. London: Hart-Davies. Pp. 312.

Rev. by T. C. Worsley in *NS*, Aug. 14, pp. 140-41.

III. MOVEMENTS OF IDEAS AND LITERARY FORMS: ANTHOLOGIES

Amacher, Richard E. "The literary reputation of Ralph Waldo Emerson: 1882-1945." Abstract of diss. in *Univ. Pittsburgh bull.*, LXIV, No. 6 (Apr. 10), 3-11.

"Among the Victorians." *TLS*, Feb. 21, p. 107.

An editorial on the Third Program of the B.B.C. devoted to the Victorians—a re-evaluation.

Baugh, Albert C. (ed.). *A literary history of England*. New York: Appleton. Pp. xii+1673.

Rev. in *CE*, X, 63; by De Lancey Ferguson in *HTB*, May 2, p. 11; by Charles Duffy in *NYTBR*, May 23, p. 25.

Pages 1109-1605 are devoted to "The nineteenth century and after (1789-1939)," written by Samuel C. Chew. A concise survey, bristling with facts, packed also with a host of compact critical judgments. Brief but useful bibliographies. Laudable fulfilment of the purpose: "comprehensive history . . . an account that is at once scholarly and readable. . . ."—A. W.

Birss, John H. "'A mere sale to effect' with letters of Herman Melville." *New colophon*, I, Part III, 239-55.

Correspondence with Murray and with Bentley regarding the London publication of Melville.

Caird, James B. "Some reflections on Scottish literature. I. Poetry." *Scottish periodical*, I, No. 1 (1947), 6-24. ". . . II. Prose." *Ibid.*, II, No. 2, 67-79.

Carter, Charles. "The Pre-Raphaelites as religious painters." *QR*, CCLXXXVI, 248-61.

Clarke, George Herbert. "Christ and the English poets." *QQ*, 292-307.

Contains a few references to nineteenth-century poets.

Dalglish, Doris N. "Faith and doubt in Victorian literature." *CR*, No. 986, pp. 106-12.

A brief, sketchy treatment of the subject.—K. L.

Darwin, Bernard. "Sporting writers of the nineteenth century." In *Essays mainly on the nineteenth century presented to Sir Humphrey Milford* (Oxford univ. pr.), pp. 117-26.

De Armond, Anna J. "What is Pre-Raphaelitism in poetry?" *Delaware notes*, 19th ser., pp. 67-88. Newark: Univ. of Delaware, 1946.

De Selincourt, Ernest. *Wordsworthian and other studies*. Oxford: Clarendon pr., 1947. Pp. 206.

Includes "The interplay of literature and science during the last three centuries" and "Landon's prose." Rev. by J. Leishman in *RES*, XXIV, 337-38.

Disher, Maurice Willson. *The last romantic: the authorised biography of Sir John Martin Harvey*. Foreword by D. L. Murray. London, etc.: Hutchinson & co. Pp. 270.

Detailed account of a great actor and a man of wide culture. Includes chapters: "The Victorian Shakespeare," "The madding eighteenth-nineties," "From Ibsen to Maeterlinck," "Irving's mantle," etc. Indexed. Many Victorian authors are treated, notably Dickens, Bulwer-Lytton, Charles Reade.

Downs, Brian W. "Ibsen and his British admirers." *Norseman*, VI, 259-62.

Eckhoff, Lorentz. "Den estetiske bevegelse." *Edda* (Oslo), XLVII (1947), 81-97.

An essay on the "Aesthetic movement," dealing chiefly with Keats, Moore, Pater, Rossetti, Symonds, Wilde, and Yeats.

- Farren, Robert. *The course of Irish verse in English*. New York: Sheed, 1947. Pp. xii+171.
Rev. by Vivian Mercer in *NYTBR*, July 4, p. 6.
- Grigson, Geoffrey. *The harp of Aeolus and other essays on art, literature, and nature*. London: Routledge. Pp. xii+160.
Rev. by C. E. Vulliamy in *S*, Feb. 6, p. 172. Contains pages on Pre-Raphaelites, William Barnes, Hardy, etc.
- Hough, Graham. "Books in general." *NS*, Aug. 7, p. 117.
On the Pre-Raphaelites.
- "Ideas and beliefs of the Victorians. I-X." *Listener*, Feb. 7-Apr. 22.
Informative glimpses, from the Third Program of the B.B.C., into the Victorian mind, by such writers as Basil Willey, G. M. Trevelyan, E. L. Woodward, H. J. Laski, Alec Vidler, and Msgr. R. A. Knox on such subjects as the idea of progress, Macaulay and the sense of optimism, the Great Exhibition, Victorian doubt, Herbert Spencer, the Evangelicals, the Nonconformists, the Tractarians, Newman and Roman Catholicism, George Eliot and unbelief, evolutionism, etc. Written with considerable freshness, with new details, and from twentieth-century perspective.—C. F. H.
- Ironside, Robin. *The Pre-Raphaelite painters*. With a description catalogue by John Gere. London: Phaidon pr.
Rev. by E. C. in *Connoisseur*, CXXI, 134; by A. D. B. Sylvester in *NS*, No. 27, p. 469; by John Bryson in *S*, Nov. 5, pp. 602-4; in *TLS*, Oct. 16, p. 582. One hundred and ten plates. "Amusing and characteristic anecdotes of the painters."
- Jump, J. D. "Weekly reviewing in the eighteenth-fifties." *RES*, XXIV, 42-57.
- Kenmare, Dallas. "The hid battlements: a short introduction to a study of English mystical and devotional poetry." *Poetry rev.*, XXXIX, 199-207, 288-91, 352-57.
- Leavis, F. R. *The great tradition*. London: Chatto & Windus.
Rev. by Bonamy Dobrée in *S*, Dec. 3, pp. 736-38. Eliot, James, Conrad, etc.
- Litzenberg, Karl. *The Victorians and the Vikings*. . . . See VB 1947, 251.
Rev. by A. W. Reed in *MLR*, XLIII, 248; by Ernest Bernbaum in *Scandinavian studies*, XX, 105-6.
- Lunn, Arnold (comp.). *Switzerland in English prose and poetry*. . . . See VB 1947, 251.
Rev. by D. Richards in *LL*, LVIII, 153-55.
- Mahony, Bertha E.; Latimer, Louise P.; and Folmsbee, Beulah (comps.). *Illustrators of children's books, 1744-1945*. Boston: Horn book, inc., 1947. Pp. xvi+527.
- Maurer, Oscar, Jr. "Anonymity vs. signature in Victorian reviewing." *Studies in English* (Univ. of Texas pr.), XXVII, 1-27.
- McKeithan, D. M. "More about Mark Twain's war with British critics of America." *MLN*, LXIII, 221-28.
- Mims, Edwin. *The Christ of the poets*. New York and Nashville: Abingdon-Cokesbury pr. Pp. 256.
Rev. by J. W. Brush in *Crozer quart.*, XXV, 373; by H. M. Battenhouse in *JR*, XXVIII, 292.
Undertakes to survey American and English poetry since the Middle Ages with reference to what the poets have thought and written with respect to Jesus. Professor Mims has given special attention to Arnold, Browning, Hopkins, Tennyson, and Francis Thompson, in the Victorian period. Carefully written, inspirational.—W. D. T.
- Moore, Jared S. "The sublime, and other subordinate aesthetic concepts." *JP*, XLV, 42-47.
Alludes to Ruskin's concept of the sublime as "a particular mode" of beauty.
- Morrisette, Bruce A. "Early English and American critics of French symbolism." In *Studies in honor of Frederick W. Shipley by his colleagues* (St. Louis: Washington univ., 1942), pp. 159-80.
Treats of George Moore, Symons, Gosse, etc.
- Munby, A. N. L. "Letters of British artists of the XVIIIth and XIXth centuries—Part VI." *Connoisseur*, CXXII, 99-103.
Of interest with regard to Browning, Tennyson, Thackeray, the Pre-Raphaelites.

Neff, Emery. *The poetry of history*. . . See VB 1947, 250.

Rev. by Crane Brinton in *AHR*, LIII, 306; by David Spring in *Canadian hist. rev.*, XXIX, 67; by David Daiches in *HTB*, May 2, p. 13; by H. A. Hatzfield in *JAA*, VII, 162-63; by H. A. L. in *JP*, XV, 633-34; by R. G. Salomon in *KR*, X, 510-15; by J. W. R. Purser in *MLR*, XLIII, 536; by Crane Brinton in *N*, Jan. 24, p. 103; by Max Lerner in *New R*, Dec. 6, pp. 18-19; by Garrett Mattingly in *NYTBR*, Feb. 29, p. 3; by A. R. M. L. in *QQ*, LV, 350-51; by F. Hinsley in *S*, July 2, pp. 22-23; by H. T. Parker in *SAQ*, XLVII, 393-95; by Allan Nevins in *SRL*, June 5, p. 34.

Patmore, Derek, "The Pre-Raphaelites." *S*, Oct. 1, p. 427.

Philip, A. J. *Fifty glorious years of English romantic literature: 1870-1920*. Gravesend: Mariner pr.

Pre-Raphaelite movement (see also II, Friedman, Grigson; III, Carter, De Armond, Grigson, Hough, Ironside, Munby, Patmore, Tinker; **Ford**: Goldring; **Tennyson**: Friedman). "Pre-Raphaelite poetry." *TLS*, July 31, pp. 421-23.

An essay prompted by the centenary of *The germ*.

Ribner, Irving. "Lear's madness in the nineteenth century." *Shakespeare assoc. bull.*, XXII (1947), 117-29.

Rollins, Hyder E. "Notes on the vogue of Keats 1821-1848." In *Elizabethan studies and other essays in honor of George F. Reynolds* (Boulder: University of Colorado, 1945), pp. 294-301.

Rollins, Hyder E. *The Keats circle: letters and papers, 1816-1878*. 2 vols. Cambridge: Harvard univ. pr. Pp. cl+332; 519.

Rev. by G. F. Whicher in *HTB*, Dec. 12, p. 1; by G. D. McDonald in *LJ*, Nov. 15, p. 1664; by C. D. Thorpe in *NYTBR*, Dec. 19, p. 1; by Carlos Baker in *SRL*, Dec. 25, p. 7.

Rush, F. A. "European 'tourism,' 1560-1860: some early travellers to Denmark." *Norseman*, VI, 175-83.

Secker, Martin (ed.). *The eighteen-nineties: a period anthology in prose and verse*. London: Richards. Pp. 640.

Rev. by Naomi Lewis in *NS*, Dec. 25, pp. 573-74.

Smith, Emil. "English literature in Norway around 1900." *Norseman*, VI, 282-86.

Important Victorians were Dickens, Conan Doyle, Haggard, Kipling, Shaw, Stevenson, Wilde.

Teagarden, Lucetta J. "The myth of the Hamadryad and its continuity." *Studies in English* (Univ. of Texas pr.), XXV (1946), 115-28.

Thomson, J. A. K. *The classical background of English literature*. London: Allen & Unwin. Pp. 272.

Rev. by H. L. T. in *QQ*, LV, 516-17; in *QR*, CCLXXXVI, 420-21; by Gilbert Murray in *S*, Mar. 5, p. 290.

Tindall, William York. *Forces in modern British literature, 1885-1946*. . . See VB 1947, 253.

Rev. by C. F. Harrold in *CE*, IX, 223-24; by Jerome Hamilton Buckley in *MLN*, LXIII, 285-86; by Charles Child Walcutt in *SAQ*, XLVII, 244-46.

Tinker, Chauncey Brewster. *Essays in retrospect: collected articles and addresses*. New Haven: Yale univ. pr. Pp. vi+161.

Delivered, or first printed, at various times over many years, these compositions include "The poetry of the Brontës," "William Morris as poet," "The amusing Pre-Raphaelites," "Meredith's poetry," "The poetry of A. E. Housman," "Trollope." C. B. T. is always stimulating, often superbly illuminating. Though not annotated, these essays are here provided with an index.—W. D. T.

Tucker, William John. "The mystic note in English verse." *CWd*, CLXVII, 421-27.

Touches upon Browning, Patmore, Rossetti, Thompson, Tennyson.

Wallis, Neville (ed.). *Fin de siècle: a selection of late nineteenth-century literature and art*. With a note on the period by Holbrook Jackson. London: Allen & Wingate. Pp. 95.

Rev. briefly in *S*, Apr. 23, p. 506.

Woolf, Virginia. *The moment and other essays*. With an editorial note by Leonard Woolf. New York: Harcourt, Brace. Pp. vii+240.

Contains some reprinted and some previously unpublished papers. Of Victorian interest: "Lockhart's criticism," pp. 69-74; "*David Copperfield*," pp. 75-80; "Lewis Carroll," pp. 81-83; "Edmund Gosse," pp. 84-92; "Genius: R. B. Haydon," pp. 186-92; "The enchanted organ: Anne Thackeray," pp. 193-96; "Ellen Terry," pp. 205-12.

IV. INDIVIDUAL AUTHORS

Arnold, Edwin. Ed. "Sir Edwin Arnold to Walt Whitman." *N & Q*, Aug. 21, p. 366.

A letter of 1889 bearing "greeting from Tennyson, Browning, Rossetti."

Arnold, Matthew (see also II, Armytage, Ford; III, Mims). Blackburn, William. "Bishop Butler and the design of Arnold's *Literature and dogma*." *MLQ*, IX, 199-207.

Brown, Edward K. *Matthew Arnold: a study in conflict*. Chicago: Univ. of Chicago pr. Pp. xiv+224.

Rev. in *CE*, X, 120; by P. F. Baum in *SAQ*, XLVII, 582; by Eric Bentley in *SRL*, June 5, p. 16; in *VQR*, XXIV, 629-35.

Students of Arnold have been obligated to Professor Brown since the appearance of his *Studies in the text of Matthew Arnold's prose works* (Paris, 1935). The present book is also important. Mr. Brown has done admirably in tracing Arnold's inner conflict between the desire as artist to use disinterestedness and the desire as citizen to "speak with the naked intensity of interestedness." He presents much welcome information about the meaning of many of Arnold's writings (we could wish he had dealt with more) and about Arnold's personality. With reference to Arnold's famous word "disinterestedness," Mr. Brown submits that by it Arnold sometimes means the strategy of writing with an appearance of freedom from narrowly specific applicability, and sometimes means the disposition of an author to be general—to keep "out of the region of immediate practice." He shows that conflict began early with Arnold and existed to the end, "creating crises large and small the entire length of his career." Arnold should not seem reduced in stature by the presentations of this book, though it does reveal him at times impulsive and humanly in error. The annotation is excellent. This volume is a valuable contribution to our knowledge of an important Victorian. —W. D. T.

Chambers, E. K. *Matthew Arnold: a study*. . . . See VB 1947, 253.

Rev. in *CE*, IX, 463; by George Painter in *NS*, Feb. 21, p. 158; by Kathleen Tillotson in *RES*, XXIV, 263-66; by Arthur Kyle Davis, Jr., in *VQR*, XXIV, 629-35.

Dymment, Clifford (ed.). *Matthew Arnold: an introduction and a selection*. London: Phoenix house. Pp. xxii+264.

Rev. by Peter Quennell in *NS*, Nov. 6, p. 399; noted in *Poetry rev.*, XXXIX, 273; rev. in *TLS*, Apr. 24, p. 237.

Hoben, John B. "Mark Twain's *A Connecticut Yankee*: a genetic study." *AL*, XVIII (1946), 197-218.

Matthew Arnold "stimulated a new direction and gave momentum to *A Connecticut Yankee*." Several things which Arnold did or wrote aroused Twain's ire and anti-British sentiment. Arnold was frequently on Twain's mind from 1883 to 1889 and stimulated the American to work on the narrative, which was languishing in 1886. This is a carefully written and important article. —W. D. T.

McKeithan, D. M. "More about Mark Twain's war with English critics of America." *MLN*, LXIII, 221-28.

Evoked by the Hoben article noted above, this adds a few supplementary notes and disagrees with Hoben on a few minor points. —W. D. T.

Nicolson, Harold. "On re-reading Matthew Arnold." In *Essays by divers hands: being the transactions of the Royal Society of Literature*. . . , ed. Clifford Bax (new ser., Vol. XXIV [London: Cumberlege; Oxford univ. pr.]), pp. 124-34.

An appreciation of Arnold as prose-writer and poet, giving stimulating answers to the question why he is and should be to the modern mind "one of the most interesting of the Victorians." See also the comments by the editor on p. x.—W. D. T.

Philbrick, F. A. "Arnold's *Shakespeare*." *Ex*, V (1946), item 24.

R., M. "Matthew Arnold's early poetry." *More books*, XXIII, 310.

Rickard, Josephine Gertrude. "The reputation of Matthew Arnold as a poet, 1849-1869."

- Cornell univ. abstr. of theses, 1945* (1946), pp. 21-23.
- Tillotson, Kathleen. "*Rugby Chapel and Jane Eyre*." *N & Q*, Oct. 16, pp. 453-54.
- Parallel passages.
- Arnold, Thomas (see I, Ed.).
- Bagehot. *Physics and politics*. New York: Knopf. Pp. xxvi+230.
- A reissue, with an introduction by Jacques Barzun. First published 1869. Rev. by Jacques Barzun in *Harper's*, CXCVII, 118-20; by F. E. Hirsch in *LJ*, Oct. 1, p. 1381; by J. R. Newman in *New R*, Dec. 13, pp. 23-25, by B. R. Redman in *SRL*, Nov. 20, p. 35.
- Bailey. Peckham, Morse. "Selections from the letters of Philip James Bailey." *PLC*, IX, 79-92.
- See also the author's "A Bailey collection," *PLC*, VII (1946), 149-56.
- Baring. Lovat, Laura. *Maurice Baring: a post-script with some letters and verse*. London: Hollis. Pp. 116.
- Rev. in *S*, Jan. 23, p. 116; in *TLS*, Mar. 6, p. 134.
- Barnes, William (see I, Ed.; III, Grigson).
- Barrie. *Letters*. Ed. Viola Meynell. . . . See VB 1947, 253.
- Rev. by B. L. Conway, *CWd*, CLXVI, 377; by Marie A. U. White in *SAQ*, XLVII, 426-27.
- R., M. "First editions of J. M. Barrie." *More books*, XXIII, 349.
- Beardsley. Walker, R. A. (ed.). *The best of Beardsley*. London: Bodley head.
- Rev. by Jonathan Mayne in *S*, Nov. 12, p. 636.
- Beerbohm. Gallatin, A. E. *Sir Max Beerbohm, bibliographical notes*. Cambridge: Harvard univ. pr., 1944. Pp. 121.
- Rev. by Jac. G. Riewald, *Est*, XXIX, 24-29.
- Bentham. "Bentham commemorated." *TLS*, Feb. 21, pp. 101-2.
- An anniversary leading article.
- Keeton, George W., and Schwarzenberger, Georg (ed.). *Jeremy Bentham and the law: a symposium*. London: Stevens.
- Contains thirteen essays on Bentham. Rev. in *TLS*, Aug. 28, p. 480.
- Borrow. M., P. D. "George Borrow on English Gypsies." *N & Q*, July 24, p. 324; Sept. 18, p. 413.
- A Query.
- Bridges (see also I, Ed.). Nowell-Smith, Simon. "A poet in Walton Street." In *Essays mainly on the nineteenth century presented to Sir Humphrey Milford* (Oxford univ. pr.), pp. 58-71.
- On the long association between Bridges and the Clarendon Press.
- Patmore, Derek, "Coventry Patmore and Robert Bridges: some letters." *FR*, new ser., No. CMLXXV, pp. 196-204.
- An interesting exchange of letters, mostly on literary subjects.
- Brontës (see also III, Tinker; Arnold, Matthew: Tillotson). Bentley, Phyllis. *The Brontës*. . . . See VB 1947, 253.
- Rev. by K. T. Willis in *LJ*, Dec. 1, p. 1742; by B. Cooper in *LL*, LVI, 76-78; in *TLS*, Sept. 27, 1947, p. 495; by W. L. Andrews in *Trans. Brontë soc.*, XI, No. 3 (Part 58), 186-87; by Fannie E. Ratchford in *Trollopian*, III, 73-78.
- Brontë, Emily Jane. *Five essays written in French*. Trans. Lorine White Nagel. Introd. and notes by Fannie E. Ratchford. Univ. of Texas, Rare book collections. Pp. 19.
- Brontë Society, *Transactions and other publications of*.
- Vol. XI, No. 3 (Part 58), has items: "Brontë broadcasts in 1947" (p. 175); "Brontë ceremony in Westminster Abbey" (pp. 152-55); "Brontë festival in Leeds" (p. 151); A., W. L., "On the cinema screen" (p. 175); Aronsfeld, C. C., "'Jane Eyre' in Hebrew" (p. 183); Bentley, Phyllis, "A Charlotte Brontë sketch book" (pp. 164-65) and "A novelist looks at the Brontë novels" (pp. 139-51); Burgess, Irene, "Mr. Nicholls: an Australian sidelight [notes that Arthur Bell Nicholls, Charlotte's lover, had considered going to Australia as a missionary before Patrick Brontë agreed to his daughter's marriage]" (p. 185); Dobson, Mildred A., "Was Emily Brontë a mystic?" (pp. 166-75); Dunn, Cyril, "The first television broadcast of 'Wuthering Heights'" (pp. 176-78); Gregson, J. R., "'Wuthering Heights' on the air" (pp. 179-83); Hopewell, D. G., "The Brontës of Haworth" (pp. 157-63); O., W. T., "The centenary service

at Haworth" (p. 156); Vaisey, The Hon. Mr. Justice, "Early reviews of 'Jane Eyre'" (pp. 184-85); Vint, Wyndham T., "The Brontë parsonage museum" (pp. 194-98.)

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Evans, Margiad. "Byron and Emily Brontë." *LL*, LVII, 193-216.

Henderson, Philip (ed.). *Poems by Emily Brontë*. London: Lawson & Dunn. Pp. xxx+130.

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Raymond, Ernest. *In the steps of the Brontës*. London: Rich & Cowan. Pp. 324.

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Sadleir, Michael. "An addendum to *Enemies of books*." *New colophon*, I, Part III, 235-38. Of Brontë and Trollope interest.

Taylor, Robert, and Randall, D. A. "Anne Brontë's *The tenant of Wildfell Hall*." *New colophon*, I, Part II, 194-95, 196.

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Letter to ed.

Bayford, E. G. "Poem by Browning." *N & Q*, June 12, pp. 248-49.

Lines by Browning thought to have been written in memory of his parents in 1866 were actually written for the gravestone of James Dow, who died in 1832.

Browning, Robert. *Essay on Chatterton*. Ed. with introd. and notes by Donald Smalley. Foreword by William C. De Vane. Cambridge: Harvard univ. pr. Pp. xi+194.

Cohen, J. M. "The young Robert Browning." *Cornhill mag.*, No. 975 (summer), pp. 234-48.

Cundiff, Paul A. "The clarity of Browning's ring metaphor." *PMLA*, LXIII, 1276-82.

"Ring metaphor" signifies that Browning added to pure facts of Old Yellow Book the strengthening alloy of his own fancy or imaginative experience; then, by spirt of acid, removed alloy, or own personality, from surface of poem, leaving film of gold, or pure fact.—W. I.

Harrod, Hazel. "Correspondence of Harriet Beecher Stowe and Elizabeth Barrett Browning." *Studies in English* (Univ. of Texas pr.), XXVII, 28-34.

Hess, M. Whitcomb. "Margaret Fuller and Browning's *Childe Roland*." *Personalist*, XXVIII (1947), 376-83.

Presents circumstantial evidence showing that Browning may have used the New England

crusader as the original of Childe Roland, writing in loving tribute to her.

King, Roma A., Jr. *Robert Browning's finances from his own account book*. With a foreword by A. J. Armstrong. ("Baylor University Browning interests," ser. 15.) Waco, Texas: Baylor univ. pr., [1947]. Pp. 44.

Concerns an account book containing a record of Browning's income, 1886-89, and his expenditures, 1884-89. Information on Browning's income from sales of poetry and from Italian and English investments; on relative profits derived from sales of his works and those of Mrs. Browning; on expenditures for gifts, cab fares, wines, postage, church rates, books, the theater, concerts, art exhibits.—A. W.

Lloyd, Francis V., Jr. "Browning's 'How they brought the good news from Ghent to Aix.'" *Ex*, VI, item 35. (See also a rejoinder by Adrian Van Sinderen, *Ex*, VII, item 10.)

Page, Frederick. "Browning: a conversation." In *Essays mainly on the nineteenth century presented to Sir Humphrey Milford* (Oxford univ. pr.), pp. 14-28.

Reese, Gertrude. "Robert Browning and 'A blot on the 'scutcheon.'" *MLN*, LXIII, 237-40.

Concerns Dickens' opinion of the play.

Shackford, Martha Hale. "Mrs. Browning's *Aurora Leigh*." In her *Studies of certain nineteenth century poets* (Natick, Mass.: Suburban pr., 1946), pp. 56-66.

This volume of essays, not intended as a contribution to research but addressed to students and general readers, attempts to interpret certain aspects of the thought and art of a few poets, various aspects of individualism. Other Victorian studies included are: "Browning's selected four short poems" (pp. 67-74); "Clough's *Dipsychus*" (pp. 47-55, reprinted with revisions from the *Sevanee review*); "Shelley's centenary, by William Watson" (pp. 83-88). Thoughtful, carefully written, inspirational essays.—W. D. T.

Thompson, William L. "Browning and the idea of progress." *Abstr. of diss., Stanford univ.*, XXI (1946), 55-59.

Turner, Paul. "Aurora versus the angel." *RES*, XXIV, 227-35.

Bulwer-Lytton (see also III, Disher). Hollingsworth, Keith. "Who suggested the plan for Bulwer's 'Paul Clifford'?" *MLN*, LXIII, 489-91.

Lytton, Earl of. *Bulwer-Lytton*. ("English novelists series.") London: Home & Van Thal.

Rev. by C. E. Vulliamy in *S*, July 30, p. 146; in *TLS*, Aug. 7, p. 444.

Shattuck, Charles H. "E. L. Bulwer and Victorian censorship." *QJS*, XXXIV, 65-72.

Bulwer succeeded in putting social criticism, handled circumspectly, upon the early Victorian stage; but his plays were shaped by moral and political pressure.

Butler. *The way of all flesh*. Introd. by Royal A. Gettman. ("Rinehart editions.") New York: Rinehart. Pp. x+399.

Furbank, P. N. *Samuel Butler (1835-1902)*. New York: Macmillan; Cambridge: Cambridge univ. pr. Pp. 112.

Rev. by E. M. Forster in *S*, Nov. 12, p. 634; by B. R. Redman in *SRL*, Jan. 29, p. 16; in *TLS*, Dec. 4, p. 682.

Miller, Betty. "Miss Savage and Miss Bartram." *NC*, CXLIV, 285-92.

The relationship between Ann Savage and Samuel Butler was much the same as that between the two characters in Henry James's "The beast in the jungle."

Myers, Robert Manson. "Samuel Butler: Handelian." *Musical quart.*, XXXIV, 177-98.

"Butler was never musically erudite, and he found in Handel's muscularity an ineffable delight and a definite assurance."

Opitz, Edmund A. "Samuel Butler: author of *Erewhon*." *CR*, No. 990, pp. 365-69.

Campbell, John M'Leod (see II, MacGregor).

Carleton. Kiely, Benedict. *Poor scholar: a study of the works and days of William Carleton (1794-1869)*. New York: Sheed. Pp. ix+198.

Rev. in *School & soc.*, July 3, p. 15; in *TLS*, Apr. 24, p. 236; in *Trollopian*, III, 79-80.

Carlyle (see also I, Ed.; II, Ford). D., T. C. "Carlyle and 'Pickwick.'" *N & Q*, Jan. 24, p. 40.

Jackson, Holbrook. *Dreamers of dreams: the rise and fall of 19th century idealism*. London: Faber. Pp. 283.

Has chapters on Carlyle, Ruskin, William Morris, Emerson, Thoreau, and Whitman. Rev. by Grace Banyard in *FR*, new ser., No. CMLXXX, p. 139; by C. E. Vulliamy in *S*, Apr. 23, pp. 502-3; in *TLS*, May 8, p. 255.

Out of his wide knowledge of literature and life in Victorian England, the author presents a scholarly and delightful book—rich, penetrating, illuminating. His treatments of Thoreau and Whitman, though decidedly good, are not up to those of the others, and the indication of the title-page that the book will treat of the "rise and fall" of idealism is not borne out; but this is a worthy book. The chapters are bound together by the similarity of sympathies and ideas held by Carlyle and five other great dreamers whom he influenced.—W. D. T.

Carroll (see also II, Friedman; III, Woolf).

Ed. "The return of 'Alice in wonderland': an American gift of the original MS." *Illus. London news*, Nov. 20, p. 569.

Includes reproductions of seven of the original pen-and-ink drawings by Carroll.

Green, Roger Lancelyn. "Lewis Carroll and the making of 'Alice.'" *N & Q*, July 10, pp. 299-302.

Lennon, Florence Becker. *Lewis Carroll: a biography*. London: Cassell, 1947. Pp. 360.

Rev. by Orlo Williams in *NR*, CXXX, 165-70; by Philip Trower in *S*, Jan. 23, p. 112; in *TLS*, Jan. 17, p. 34.

Clare. Wilshire, Lewis. "Poet and peasant: John Clare." *English*, VII, 68-72.

Pleads for recognition of Clare as "one of the most musical and spontaneous lyric poets. . ."

Clarkes. Altick, Richard D. *The Cowden Clarkes*. New York: Oxford univ. pr. Pp. xiii+268.

Though Charles Cowden Clarke lived until 1877 and his wife (born Mary Victoria Novello) until 1898, there is a tendency to associate them with the Romantic period rather than with the Victorian. In Professor Altick's careful biography of this enthusiastic, industrious, and "loving author-couple," the early association with Keats, Shelley, the Lambs, and the Hunts still provides the greatest interest. The Clarkes,

however, in their later years performed an important service as editors or interpreters of Chaucer, Shakespeare, and many other poets and dramatists. Charles was a highly popular lecturer, and Mary acted in *The merry wives of Windsor* and other plays presented in 1848 by the amateur troupe organized by Dickens. Both were prolific writers and widely acquainted in literary and musical circles; this story of their careers is a survey of an entire century of English life. The book is well documented and profusely illustrated.—A. W.

Clough (see also I, Anon.; **Brownings**: Shackford.) Norrington, A. L. P. " 'Say not, the struggle nought availeth.' " In *Essays mainly on the nineteenth century presented to Sir Humphrey Milford* (Oxford univ. pr.), pp. 29-41.

Colburn, Henry. Brooke, Jocelyn. "An Oxford novelist of the forties." *NC*, CXLIII, 341-51.

Collins (see also I, Ed.). Ashley, Robert P., Jr. "Wilkie Collins's first short story." *More books*, XXIII, 105-6.

On "The twin sisters," published in *Bentley's miscellany* in 1851. The story contains interesting anticipations of Collins' later fiction, particularly *The woman in white*.—A. W.

Conrad (see also III, Leavis; **Ford**: Goldring). Guérard, Albert. *Joseph Conrad*. . . See VB 1947, 255.

Rev. by B. V. Winebaum in *NYTBR*, Jan. 11, p. 29.

Halle, Louis J., Jr. "Joseph Conrad: an enigma decided." *SRL*, May 22, p. 7.

Wright, Walter F. "Conrad's *The rescue* from serial to book." *Research studies of the State College of Washington* (Pullman), XIII (December, 1945), 203-24.

Wright, Walter F. "How Conrad tells a story." *Prairie schooner*, XXI (1947), 290-95.

Cooper. Hobman, D. L. "Thomas Cooper, Chartist and poet." *CR*, No. 994, pp. 233-36.

Corelli, Marie. Sadleir, Michael. "The camel's back, or the last tribulation of a Victorian publisher." In *Essays mainly on the nine-*

teenth century presented to Sir Humphrey Milford (Oxford univ. pr.), pp. 127-49.

Darwin. Holmes, S. J. "What is natural selection?" *Sci. month.*, LXVII, 324-30.

Modern science draws less sharp line between variation and selection; holds that organism must arrive at a harmonious adjustment of its internal genetic factors and at a successful adaptation to environment. Darwin's concept of "fortuitous variations" borne out.—W. I.

Prenant, Marcel. *Darwin*. Paris: Hier et aujourd'hui, 1946. Pp. 221.

Rev. by P. H. Kollewijn in *Books abroad*, XXII, 51.

Rostand, Jean. *Charles Darwin*. Paris: Librairie Gallimard. Pp. 237.

Rev. by J. W. Hedgepeth in *Sci. month.*, LXVII, 309.

Dickens (see also I, Anon.; II, Friedman, Ford; III, Disher, Smith, Woolf; **Brontës:** Maugham; **Brownings:** Reese; **Carlyle:** D., T. C.; **Clarks:** Altick; **Trollope:** Booth). *Great expectations*. Introd. by Earle Davis. ("Rinehart editions.") New York: Rinehart. Pp. xii+493.

Pickwick Papers. Introd. by Bernard Darwin. ("New Oxford illustrated Dickens.") New York: Oxford univ. pr. Pp. 826.

Rev. in *Trollopian*, III, 79.

The best short stories of Charles Dickens. Introd. by Edwin Valentine Mitchell. New York: Scribner's, 1947. Pp. xiv+620.

Rev. by B. R. Redman in *SRL*, Dec. 27, 1947, p. 29; in *Trollopian*, III, 81.

Baker, Richard M. "John Jasper—murderer." *Trollopian*, III, 99-118; 177-99.

Baker, Richard M. "Who was Dick Datchery? A study for Droodians." *Trollopian*, II, 201-22; III, 35-53.

Argues that Datchery was Hiram Grewgious.

Brown, E. K. "David Copperfield." *YR*, XXXVII, 650-66.

Burn, W. L. "The Neo-Barnacles." *NC*, CXLIII, 98-103.

Dickens as he reflects the Victorian attitude toward government.—W. I.

Dickensian (quarterly), Vol. XLIV (Nos. 286-88). See VB 1932, 422.

Items as follows: Carlton, W., "Mr. Powell" (pp. 104-5); Corney, M., "Fact or fiction? [rev. of McEwan Lawson's *Challenge to oppression*, a biography of Dickens]" (p. 101); Cotterell, T., see separate item under **Landor**; Cotterell; "Dickensiana" (pp. 165, 216) Frewer, L., "From recent books" (pp. 107-9; 160-61; 217-18); Gibson, F., "Gashford and Gordon [note on *Barnaby Rudge*]" (pp. 124-29); Hill, T., "Notes on the *Pickwick papers*" (pp. 81-88; 105; 145-52); House, H., "G. B. S. on *Great expectations*" (pp. 63-70; 183-86); Hunt, P., "Research for films from Dickens" (pp. 94-97); Lillishaw, A., "The case of *Barnaby Rudge*" (pp. 141-44); G. Major, "The city churches" (pp. 71-77); G. Major, "The city of the absent" (pp. 130-35); Morley, M., "Early Dickens drama in America" (pp. 153-57); Partington, W., "The problem of a Powell dossier elucidated" (pp. 102-3); S., L. C., "The mixture as before [rev., unfavorable, of F. E. Bailey, *Six great Victorian novelists*]" (p. 70); S., L. C., "New Oxford illustrated Dickens [rev. of *Pickwick and Copperfield*]" (p. 182); S., L. C., "Pip's marshes [rev. of Ralph Arnold's *The hundred of Hoo*]" (pp. 98-99); Shyvers, W., "Positively the first appearance [portrait of Dickens in 1827; and a note on *Sketches by Boz*]" (pp. 89-93); Staples, L., "Dickens and Macready's *Lear*" (pp. 78-80); "Uncollected speeches: XVI [reprinting of Dickens' speech, May 21, 1857]" (pp. 139-41); Vachell, H., "Mr. Vachell on Pip" (p. 162).

Farr, Hilda Butler. *Dickens' "Christmas Carol"* in verse. New York: William Frederick pr. Pp. 15.

Huntington, Trumbull (ed.). *The Dickens reader*. With a foreword by Sylvia Townsend Warner. ("19th century shelf series.") New York: Howell, Soskin. Pp. 352.

Rev. by B. R. Redman in *SRL*, Sept. 18, p. 32; in *Trollopian*, III, 238-39.

J., W. H. "Saint Christmas." *N & Q*, Jan. 24, p. 38.

Johnson, Edgar. "Dickens and the bluenose legislator." *Amer. scholar*, XVII, 450-58.

On Dickens' pamphlet *Sunday under three heads* (1836), published with the pseudonym of "Timothy Sparks."

Lawson, McEwan. *Challenge to oppression: the story of Charles Dickens*. ("Torch biogra-

phies.") London: Student Christian movement pr., 1947. Pp. 96.

A short biography of Dickens which stresses his influence in social reform.

Maurice, Spencer G. "Dickens and Lincoln's Inn." *NR*, CXXXI, 241-45.

McN., T. H. "Mrs. Walker's 'epileptic attack.'" *N & Q*, Oct. 16, p. 460.

Reference to *Bleak house*.

Musgrave, Olivette. "Dickens still lives." *NYTBR*, Dec. 19, p. 15.

O'Sullivan, Donal. "Charles Dickens and Thomas Moore." *Studies: an Irish quar.*, XXXVII, 169-78, 342.

Finds that Dickens made much more use of the poems and songs by Tom Moore than of those by any other. T. W. Hill aided Mr. O'Sullivan in the additions given on page 342. This article indicates that the Victorian public for whom Dickens wrote was immensely fond of the work of Moore. A suggestive study.—W. D. T.

Waldock, A. J. A. "The status of *Hard Times*." *Southerly*, IX, 33-39.

A reasoned protest against Mr. Leavis' praise of the novel in *Scrutiny*, spring issue, 1947.

Winters, Warrington. "Dickens and the psychology of dreams." *PMLA*, LXIII, 984-1006.

Dickens' ideas on dreams as expressed in his letter to Dr. Stone and as reflected in his novels. In the light of this evidence, his characters not so unpsychological as Gissing thought.—W. I.

Withington, Robert. "Dickens and Gilbert." *N & Q*, Aug. 21, p. 369.

Disraeli. "Disraeli's patron." *TLS*, Sept. 25, pp. 533-34.

A centenary paper on W. G. F. C. Bentinck.

Douglas, Freeman, William. *Lord Alfred Douglas: the spoilt child of genius*. London: Herbert Joseph. Pp. 320.

Rev. by Grace Banyard in *FR*, new ser., No. CMLXXXIII, p. 354; by M. Cranston in *NS*, Oct. 23, pp. 352-53.

Dowson (see also II, O'Riordan). *The stories of Ernest Dowson*. . . See VB 1947, 257.

Rev. in *CE*, IX, 347.

Doyle (see also III, Smith). Carr, John Dickson. *The life of Sir Arthur Conan Doyle*. London: Murray; New York: Harper.

The Baker Street journal, III, 507, calls this "the definitive biography of Dr. Doyle: a superb and fascinating work."

Smith, Grover. "T. S. Eliot and Sherlock Holmes." *N & Q*, Oct. 2, pp. 431-32.

The Baker Street journal: an irregular quarterly of Sherlockiana. Ed. Edgar W. Smith. New York: Ben Abramson.

Quarterly, beginning in 1946; usually more than 100 pages per issue; features have been "Bibliographical notes" and "Baker Street inventory," the latter setting forth additions to the Doyle bibliography entitled *Baker Street inventory* (Summit, N.J.: Pamphlet house, January, 1945). Contains essays in appreciation, on sources, on influences. The twelfth issue gives no sign of a slackening of interest.—W. D. T.

Du Maurier (see also II, Friedman). "Trilby reappears." *TLS*, Apr. 3, p. 191.

A leading article on "the enchantment" of Du Maurier.

Eden, Emily. *The semi-detached house*. New York: Houghton. Pp. 216.

Rev. in *CE*, X, 179; by Ernestine Evans in *HTB*, Sept. 19, p. 6; by Carlos Baker in *NYTBR*, Oct. 17, p. 46. A republishing of a novel which first appeared in 1859.

"Egerton, George." Middlebrook, L. Ruth. "The last of the women Georges." *CE*, X, 141-46.

About the author of *Keynotes* (1893), a "courageous analysis of 'the new woman.'"

Eliot (see also I, Carter, Ed.; III, "Ideas," Leavis). *Adam Bede*. Introd. by Gordon S. Haight. ("Rinehart editions.") New York: Rinehart. Pp. xxii+551.

Bennett, Joan. *George Eliot*. Cambridge: Cambridge univ. pr.

Rev. by C. E. Vulliamy in *S*, pp. 436-38; in *TLS*, Oct. 30, p. 605.

Bullett, Gerald. *George Eliot: her life and books*. Yale univ. pr. Pp. 273. See VB 1947, 258.

Rev. in "Potpourri" section, *AM*, CLXXXII (August), 106; in *CE*, X, 62; in *Current hist.*,

- XIV, 348; by H. R. Forbes in *LJ*, Mar. 15, p. 469; by C. G. Stillman in *HTB*, Apr. 25, p. 3; by Francis Hackett in *NYTBR*, Apr. 11, p. 6; by Eric Bentley in *SRL*, June 5, p. 16; by G. S. Haight in *Trollopian*, III, 127-31; by G. S. Haight in *YR*, XXXVII, 167-69.
- C., T. "George Eliot in defense of George Lewes." *More books*, XXIII, 269-70.
- Hough, Graham. "Novelist-philosophers. XII. George Eliot." *Horizon*, XVII, 50-62.
- Naumann, Walter. "The architecture of George Eliot's novels." *MLQ*, IX, 37-50.
- R., V. "George Eliot and the classics." *N & Q*, Apr. 3, pp. 148-49; June 26, pp. 272-74. See VB 1947, 258.
- Fitzgerald**, Coolidge, Theresa. "Letters by Edward Fitzgerald." *More books*, XXIII, 163-67.
- On a letter from Fitzgerald to James Russell Lowell, Lowell's reply, and seventy letters from Fitzgerald to Frederick Spalding—all dating from 1862 to 1882.
- Terhune, Alfred McKinley. *The life of Edward Fitzgerald*. . . . See VB 1947, 258.
- Rev. by M. B. Smith in *MLN*, LXIII, 432-33; by Lionel Stevenson in *MLQ*, IX, 366-67; by P. F. Baum in *SAQ*, XLVII, 119-20.
- Ford, F. M.** (see also II, Putnam). Goldring, Douglas. *The last Pre-Raphaelite*. London: Macdonald. Pp. 285.
- Rev. by Dunstan Thompson in *S*, May 28, p. 654.
- A record of the life and writings of Ford Madox Ford, who as Ford Madox Hueffer did numerous types of compositions, published from 1891 on, including collaboration with Conrad.—W. D. T.
- Naumburg, Edward, Jr. "A collector looks at Ford Madox Ford." *PLC*, IX, 105-18.
- The April number of the *PLC* is devoted mainly to Ford Madox Ford. Besides the above, it contains articles as follows: Herbert Gorman, "Ford Madox Ford: the personal side" (pp. 119-22); R. P. Blackmur, "The king over the water: notes on the novels of F. M. Hueffer" (pp. 123-27); Mark Schorer, "The good novelist in *The good soldier*" (pp. 128-33); Edward Naumburg, Jr., "A catalogue of a Ford Madox Ford collection" (pp. 134-65).
- Forster**, Johnston, Elizabeth. "John Forster: critic." Abstract of diss. In *Univ. Pittsburgh bull.*, XLIV, No. 6 (Apr. 10), 19-27.
- Froude** (see II, Ford).
- Gaskell** (see also I, Anon.). *Mary Barton; The life of Charlotte Brontë; Cranford and Cousin Phyllis; Wives and daughters*. ("Chiltern library.") London: Lehmann.
- Rev. by Naomi Lewis in *NS*, July 10, p. 33; in *TLS*, Feb. 28, p. 122.
- C., T. "Mrs. Gaskell to Ruskin." *More books*, XXIII, 229-30.
- Two letters from Mrs. Gaskell, apparently hitherto unpublished—one to Ruskin (February, 1865), and the other to an obscure novelist named Geraldine Jewsbury (Apr. 2, 1849).
- Hopkins, Annette B. "*Mary Barton*: a Victorian best seller." *Trollopian*, III, 1-18.
- Lehmann, Rosamond. "A neglected Victorian classic [Mrs. Gaskell's *Wives and daughters*]." *Penguin new writing*, No. 32, pp. 89-101.
- Gilbert** (see also **Dickens**: Withington). Boas, Guy. "The Gilbertian world and the world of today." *English*, VII, 5-11.
- Gissing**. "The permanent stranger [George Gissing]." *TLS*, Feb. 14, p. 92.
- Review article on the reprinting of Gissing's *A life's morning* (Home & Van Thal) and *In the year of jubilee* ("Watergate classics"). (See Mar. 6, p. 135; Feb. 21, p. 107.)
- Gladstone**, Murray, Gilbert. "Gladstone: 1898-1948." *CR*, No. 993, pp. 134-38 (an address at the Gladstone Jubilee dinner).
- Gosse** (see III, Woolf, Morrisette).
- Haggard** (see III, Smith; **Kipling**: Scott).
- Hallam**, Smith, Henry J. "Arthur Henry Hallam." *SAQ*, XLVII, 204-15.
- Contains a few samples of Hallam's poetry.
- Hardy** (see also I, Ed.; III, Grigson). *Far from the madding crowd*. Introd. and notes by Carl J. Weber. Oxford univ. pr.
- Rev. ed. (first pub. 1937), with corrected and rev. notes and some fresh editorial material.
- Selected short stories of Thomas Hardy*. Allentown, Pa.: Rodale pr. Pp. 192.

- The mayor of Casterbridge*. Introd. by Harvey C. Webster. ("Rinehart editions.") New York: Rinehart. Pp. xii+338.
- Darby, H. C. "The regional geography of Thomas Hardy's Wessex." *Geog. rev.*, XXXVIII, 426-43.
- A well-informed and informing article, with maps.—C. J. W.
- Holland, Clive. *Thomas Hardy's Wessex scene*. Dorchester, England: Longman's.
- A detailed, illustrated, but poorly organized handbook for tourists in the Hardy country.—C. J. W.
- Muchnic, Helen. "Thomas Mann and Thomas Hardy." In *The stature of Thomas Mann*, ed. Charles Neider (Norfolk, Conn.: New directions, 1947), pp. 265-78. (Repr. from *Smith College studies in mod. lang.*, Vol. XXI [1939].) (See VB 1939, 410.)
- O'Brien, Katharine E. Musical setting for Hardy's poem "When I set out for Lyonesse." No. 2092 of Hall & McCreary's choral octavos. Chicago: Hall & McCreary, 1947.
- P., F. "J. R. Lowell and Hardy." *N & Q*, Nov. 27, p. 523.
- Parker, W. M. "Hardy's Scott quotation [on the title-page of *Desperate remedies*]." *Scotsman* (Edinburgh), May 10.
- Pierce, Walter. "Hardy's Lady Susan and the first Countess of Wessex." *Colby libr. quart.*, 2d ser., pp. 77-82.
- Factual originals of characters in a short story and a poem by Hardy.
- Peters, Eric. "Thomas Hardy as a poet." *Poetry rev.* XXXVII (December, 1947), 503-7.
- Sanders, E. N. "Hardy's birthplace." *Colby libr. quart.*, 2d ser., pp. 129-32.
- Hardy's birthplace at Higher Bockhampton, like his residence, "Max Gate," is now the property of the National Trust.
- Sherman, George Witter. "The influence of London on *The dynasts*." *PMLA*, LXIII, 1017-28.
- Maintains that the influence of London on *The dynasts* "was as considerable as the influence of London on Shakespeare's plays or Dickens' novels."
- Southworth, James Granville. *The poetry of Thomas Hardy*. . . See VB 1947, 259.
- Rev. by P. F. Baum in *SAQ*, XLVII, 116-17.
- Van den Bergh, G. *Der Pessimismus bei Thomas Hardy, George Crabbe und Jonathan Swift*. Menziken: Kolumbus, 1947. Pp. 247.
- Rev. by R. C. Bambas in *Books abroad*, XXII, 412.
- Van Doren, Mark. "Thomas Hardy, poet." Repr. on p. 49 of *New poems*. New York: William Sloane associates. (See VB 1947, 259.)
- Weber, Carl J. "A ghost from a barber shop." *New colophon*, I, Part II, 185-89. (See also *Colby libr. quart.*, 2d ser., pp. 117-20.)
- A definitive synthesis of Hardy's plagiarism in *The trumpet-major* from Oliver Hillhouse Prince.
- Weber, Carl J. "Thomas Hardy as college student." *Colby libr. quart.*, 2d ser., pp. 113-15.
- Weber, Carl J., and Randall, David A. "Thomas Hardy." *New colophon*, I, Part I, 84, 85.
- Webster, Harvey Curtis. *On a darkling plain: the art and thought of Thomas Hardy*. . . See VB 1947, 259-60.
- Rev. by C. F. Harrold in *CE*, IX, 460; by H. P. Vincent in *CSBW*, Nov. 24, 1947; by Helen Singer in *Ethics*, LVIII, 225-26; by Fleming MacLiesh in *NYTBR*, Mar. 28, p. 6; by L. Stevenson in *Personalist*, XXX (1949), 81-82; by P. F. Baum in *SAQ*, XLVII, 606-7; in *Trollopian*, II, 262.
- Haydon** (see III, Woolf).
- Henley** (see also I, Ed.). Buckley, Jerome H. *William Ernest Henley*. . . See VB 1947, 260.
- Rev. by H. V. Routh in *RES*, XXIV, 73-75.
- Henty**. Knott, James E., and Randall, David A. "G. A. Henty." *New colophon*, I, Part I, 83-84, 85.
- Hood**. Voss, Arthur. "Lowell, Hood and the pun." *MLN*, LXIII, 346-47.
- Hopkins** (see also III, Mims). *Poems of Gerard Manley Hopkins*. 3d ed.: the first ed. with

preface and notes by Robert Bridges enlarged and ed. with notes and a biog. introd. by W. H. Gardner. London: Cumberlege; Oxford univ. pr. Pp. xxvi+292.

Rev. by John Pick in *KR*, XI (1949), 155-59; by Gerald McDonald in *LJ*, Sept. 15, p. 1277.

Blakiston, J. M. G. "An unpublished Hopkins letter." *TLS*, Sept. 25, p. 548.

A long letter written by G. M. Hopkins on Sept. 3, 1862, and addressed to E. H. Coleridge.

Collins, James. "Philosophical themes in G. M. Hopkins." *Thought*, XXII (1947), 67-106.

Elliott, Brian. "Gerard Hopkins and Marcus Clarke." *Southerly*, VII (1947), 218-27.

Gardner, W. H. *Gerard Manley Hopkins (1844-1889): a study of poetic idiosyncrasy in relation to poetic tradition*. Vol. I. With a foreword by Gerard Hopkins. 2d ed. New Haven: Yale univ. pr. Pp. xvi+304.

Rev. by John Pick in *CW'd*, CLXVIII, 90-91, and in *KR*, XI (1949), 155-59; by N. H. Pearson in *SRL*, Oct. 30, p. 26.

Holloway, Sister Marcella Marie. *The prosodic theory of Gerard Manley Hopkins*. . . See VB 1947, 260.

Rev. by Lilian Haddakin in *MLR*, XLIII, 534-35.

Howarth, R. G. "Hopkins—a correction." *N & Q*, Apr. 3, p. 150.

Peters, W. A. M. *Gerard Manley Hopkins: a critical essay towards the understanding of his poetry*. Oxford univ. pr. Pp. xviii+213.

Rev. by John Pick in *KR*, XI (1949), 155-59; by Lilian Haddakin in *MLR*, XLIII, 534-35; in *TLS*, July 10, p. 386.

Seems to be the most impressive book yet to appear on Hopkins. Here are given clear, convincing definitions of the all-important terms *inscape* and *instress*—"terms that very clearly bring out Hopkins's attitude towards external reality and his philosophy of life" (for these definitions see especially, but not only, pp. 2, 14-15). Mr. Peters examines Hopkins' poetic theories in relation to *inscape* and *instress*. His last three chapters maintain the thesis that the peculiar form of language used by the poet was the only means by which he could attain his poetic goal; that "obscurity and oddity are . . .

the logical outcome of his poetical theories, which, in their turn, can be logically deduced from Hopkins's view of life." The author succeeds remarkably well in letting Hopkins speak for himself, from his letters, his *Note-books and papers*, and his MSS made available by his nephew. Hopkins "should not be a poets' poet only: his poetry is too rich for that," the author properly declares; and this book achieves its goal of greatly increasing the intelligibility of Hopkins. Those who already enjoy Hopkins will find this a book not only to read but also to own. The careful annotation is valuable. And the ten-page bibliography attempts to list all publications about Hopkins, except for most of the weekly-paper articles. A useful chronology of the composition of the poems is appended. The indexes (pp. 201-12) are things to be grateful for—veritable models.—W. D. T.

Ruggles, Eleanor. *Gerard Manley Hopkins*. . . See VB 1947, 260.

Rev. by Harman Grisewood in *Dublin rev.*, No. 442, pp. 168-71; in *TLS*, Jan. 3, p. 11.

Weyand, Norman (ed.). *Immortal diamond: studies in Gerard Manley Hopkins*. New York: Sheed.

Rev. by John Pick in *KR*, XI (1949), 155-59. Contains a dozen essays by Hopkins' fellow-Jesuits of a later generation.

Housman (see also I, Ed.; III, Tinker) Butcher, A. V. "A. E. Housman and the English composer." *M & L*, XXIX, 329-39.

Clemens, Cyril. "Some unpublished Housman letters." *Poet lore*, LIII, 255-62.

Kane, R. J. "A. E. Housman and the new prefect of the ambrosian." *MLN*, LXIII, 189.

Wilshire, Lewis. "The background of 'A Shropshire lad.'" *Poetry rev.*, XXXVIII (December, 1947), 511-14.

Hudson. Looker, Samuel J. (ed.). *William Henry Hudson: a tribute*. By various writers. Worthing: Aldridge Bros.

Rev. in *N & Q*, Feb. 7, p. 66.

Huxley (see also II, Ford). Castell, Alburey (ed.). *Selections from the essays of T. H. Huxley*. ("Crofts classics series.") New York: Crofts. Pp. 119.

Huxley, T. H. and Julian. *Touchstone for ethics, 1893-1943*. New York: Harper, 1947.

- Pp. viii+257. Same with title *Evolution and ethics, 1893-1943*. London: Pilot pr., 1947. Pp. vii+236.
- Rev. by A. L. Goodman in *New R*, Jan. 5, p. 28; by T. V. Smith in *SRL*, Jan. 10, p. 27; in *TLS*, Mar. 20, p. 166. Re-publication of the Romanes lectures.
- Irving, John A. "Evolution and ethics." *QQ*, LV, 450-63.
- An essay occasioned by the publication of *Touchstone for ethics*. See above.
- Jefferies.** *Chronicles of the hedges and other essays*. Ed. with introd. and notes by Samuel J. Looker. London: Phoenix house. Pp. 272.
- "These essays, some of which were printed in periodicals circa 1876-87, and others now printed for the first time, are here first published in book form 1948. *Chronicles of the hedges* is Jefferies' own title." Includes a bibliography of Jefferies' works on p. 269. Rev. in *TLS*, May 29, p. 304.
- Field and hedgerow*. Ed. by Samuel J. Looker. London: Lutterworth pr. Pp. 360.
- Rev. in *TLS*, May 29, p. 304.
- The gamekeeper at home*. Ed. C. Henry Warren. London: Eyre & Spottiswoode. Pp. 160.
- Rev. in *TLS*, May 29, p. 304.
- "Machiavelli: a study." *NC*, CXLIV, 164-74.
- Written in 1877. This is the first publication of Jefferies' manuscript.
- Church, Leslie F. "The centenary of Richard Jefferies." *LQHR*, October, pp. 293-96.
- Ed. "Memorabilia." *N & Q*, Nov. 13, p. 485.
- On the Jefferies centenary.
- Elwin, Malcolm (ed.). *The essential Richard Jefferies*. London: Cape.
- Rev. by C. E. Vulliamy in *S*, Nov. 12, p. 640.
- Looker, Samuel J. (ed.). *The Jefferies companion*. London: Phoenix house. Pp. viii+344.
- Rev. by J. F. Burnet in *FR*, new ser., No. CMLXXXII, p. 281.
- Looker, Samuel J. *The nature diaries and notebooks of Richard Jefferies*. London: Grey walls pr. Pp. 291.
- Rev. by C. E. Vulliamy in *S*, Sept. 3, 308; in *TLS*, Aug. 14, p. 452.
- Marshall, D. E. "Richard Jefferies: 1848-1948." *CR*, No. 995, pp. 299-303.
- Warren, C. Henry. "Richard Jefferies." *FR*, new ser., No. CMLXXXIII, pp. 338-42.
- Williamson, Henry. "Report on the Richard Jefferies centenary." *Adelphi*, XXV, 43-48.
- Jerdan.** Ransom, Harry. "William Jerdan, editor and literary agent." *Studies in English* (Univ. of Texas pr.), XXVII, 68-74.
- Johnson, Lionel** (see **Pater**: Pick).
- Jowett.** Faber, Geoffrey. "Doctor Jowett." *NR*, CXXXI, 51-56.
- Good brief treatment of Jowett's career and an analysis of his influence on brilliant students; his hatred of failure and poverty; "incomparably the greatest educator of able young men England has ever produced."—W. I.
- Kilvert.** *Selections from Kilvert's diary...*
- See VB 1947, 261.
- Rev. by W. Robbins, as "Angel satyr," in *TQ*, XVII, 434-37.
- Kinglake.** Fedden, Robin. "Towards the dawn and the sun-rising" (from "A preface to *Eothen*"). *NC*, CXLIV, 101-7.
- Kingsley** (see also II, Ford). Kendall, Guy. *Charles Kingsley and his ideas...* See VB 1947, 261.
- Rev. by C. R. Fay in *Econ. jour.*, LVII, 521-22; by Lewis Wilshire in *English*, VII, 30-31.
- Pope-Hennessy, Dame Una. *Canon Charles Kingsley: a biography*. London: Chatto & Windus. Pp. 294.
- Rev. by Raymond Mortimer in *NS*, Dec. 25, p. 572; by Bonamy Dobrée in *S*, Dec. 10, pp. 770-72.
- Kipling** (see also III, Smith). Croft-Cooke, Rupert. *Rudyard Kipling*. ("English novelists series.") London: Home & Van Thal. Pp. 107.
- Rev. in *N & Q*, Sept. 18, p. 418; by Bonamy Dobrée in *S*, Aug. 13, pp. 214-16; in *TLS*, Oct. 16, p. 584.
- Ferguson, De Lancey. "The pen took charge." Part I (pp. 335-48) of "Rudyard Kipling: two footnotes." *New colophon*, I, 335-56.

- On two books which Kipling read in childhood and which helped to inspire *The jungle books*.
- Kaplan, Israel. "Kipling: *From sea to sea*." *N & Q*, July 24, p. 324.
- McKeithan, D. M. "A letter from Mark Twain to Francis Henry Skrine in London." *MLN*, LXIII, 134-35.
- A piece of unpublished Kiplingiana.
- Scott, J. E. "Hatchers-out of tales." Part II (pp. 348-56) of "Rudyard Kipling: two footnotes." *New colophon*, I, 335-56.
- Friendship and collaboration with Rider Haggard.
- Landor** (see also I, Anon.; III, De Selincourt, Teagarden). Buxton, Richard (ed.). *Walter Savage Landor: the sculptured garland: a selection from the lyrical poems*. London: Dropmore pr.
- Rev. briefly in *TLS*, Aug. 28, p. 481.
- Cotterell, T. Sturge. "The real Boythorn—Walter Savage Landor." *Dickensian*, XLIV, 209-16.
- Super, R. H. "The publication of Landor's early works." *PMLA*, LXIII, 577-603.
- Lang**, S., J. "Andrew Lang in Selkirk." *More books*, XXIII, 309-10.
- Lear**. *The collected nonsense songs of Edward Lear*. With the original illustrations and an introd. by Leonard Russell. ("Crown classics series.") London: Grey walls pr., 1947. Pp. 88.
- Nonsense omnibus*. . . . Introd. by Sir E. Strachey. Toronto: Saunders.
- Howarth, R. G. "What nonsense?" *Southerly*, VIII (1947), 11-15.
- Le Fanu**. *Uncle Silas*. Introd. by Elizabeth Bowen. London: Cresset library. Pp. 480.
- Lever**. Hennig, John. "Charles Lever and M^r Rodolphe Toepffer." *MLA*, XLIII, 88-92.
- Lewes** (see also Eliot: C., T.). Greenhut, Morris. "George Henry Lewes and the classical tradition in English criticism." *RES*, XXIV, 126-37.
- Greenhut, Morris. "George Henry Lewes as a critic of the novel." *SP*, XLV, 491-511.
- Shows that Lewes "developed a coherent aesthetic of the novel at a time when English literary critics paid little attention to the novel as a literary form."
- Lockhart** (see also III, Woolf). Strout, Alan L. (ed.). *John Bull's letter to Lord Byron*. Norman, Okla.: Univ. of Oklahoma pr., 1947. Pp. xiii+170.
- Establishes Lockhart's authorship of the pamphlet published in 1821.
- Lytton**. Harlan, Aurelia B. *Owen Meredith*. . . . See VB 1946, 273.
- Rev. by E. C. Batho in *RES*, XXIV, 266-67.
- Macaulay** (see also III, "Ideas"). Bandy, W. T. "Macaulay and his Italian translator: Paolo Emiliani-Giudici." *Italica*, XXV, 129-30.
- Schuyler, Robert L. "Macaulay and his history—a hundred years after." *PSQ*, LXIII, 161-93.
- A thoughtful general account of his career and the usual criticism of the *History*.—W. I.
- MacDonald, George** (see II, Friedman).
- Martineau**. Rivlin, Joseph B. (comp.). *Harriet Martineau: a bibliography of her separately printed books*. New York: New York pub. libr., 1947. Pp. 150.
- Reprinted with revisions and additions from *Bull. New York pub. libr.* (see VB 1947, 261-62).
- Maurice** (see also II, Grylls). Dring, Tom. "Frederick Denison Maurice: the greatest prophet of the nineteenth century." *LQHR*, January, pp. 36-46.
- Higham, Florence. *Frederick Denison Maurice*. London: Student Christian movement pr., 1947. Pp. 128.
- Rev. in *TLS*, Mar. 20, p. 160.
- Vidler, Alexander Roper. *Witness to the light: F. D. Maurice's message for today*. (Hale lectures, 1947). New York: Scribner's. Pp. 238.
- Rev. by J. H. Titus in *Churchman*, CLXII, p. 17; by E. E. Aubrey in *Crozer quart.*, XXV, 345.
- Meredith** (see also II, Acland; III, Tinker). Hudson, Richard B. "The Altschul collec-

tion of George Meredith seventeen years later." *Yale univ. libr. gaz.*, XXII, 129-33.

Recent additions to "the largest collection of Meredith manuscripts and Meredithiana in this country or abroad."

Hudson, Richard B. "The meaning of egoism in George Meredith's *The egoist*." *Trollopian*, III, 163-76.

"Meredith revisited." *TLS* (editorial), Jan. 10, p. 23.

Milner, Viscountess. "Talks with George Meredith." *NR*, CXXXI, 449-58.

Prints her notes, written on the same days, of conversations during visits from February to November, 1904. A lifelong and intimate friend of Meredith, she gives numerous details of value.—W. D. T.

Sassoon, Siegfried. *Meredith*. New York: Viking; London: Constable. Pp. viii+269.

Rev. by C. J. Rolo in *AM*, CLXXXII (December), 112-13; by Lettice Cooper in *FR*, new ser., No. CMLXXXIII, pp. 350-51; by E. F. Walbridge in *LJ*, Sept. 1, p. 1191; by E. C. in *NR*, CXXXI, 484-86; by V. S. Pritchett in *NS*, Oct. 16, p. 329; by D. A. Stauffer in *NYTBR*, Oct. 31, p. 4; by Bonamy Dobrée in *S*, Sept. 24, pp. 406-7; by B. R. Redman in *SRL*, Nov. 27, p. 11; in *TLS*, Sept. 18, p. 526.

Sitwell, Sir Osbert. *The novels of George Meredith, and some notes on the English novel*. New York: Oxford univ. pr. Paper bound. Pp. 12. (See *TLS*, Jan. 10, p. 23).

Meynell, Alice. *Essays*. Introd. by Sir Francis Meynell. Westminster, [Md.]: Newman bookshop. Pp. xix+267.

Rev. by Robert Wilberforce in *CWd*, CLXVI, 569-70.

The poems of Alice Meynell. Ed. by Sir Francis Meynell. London: Hollis & Carter. Pp. 192.

Rev. briefly by W. Seymour in *Poetry rev.*, XXXIX, 338-39.

Alice Meynell: prose and poetry. Centenary volume. Ed. Frederick Page, Viola Meynell, Olivia Sowerby, and Francis Meynell. With biog. and crit. introd. by V. Sackville-West. London: Cape, 1947. Pp. 394.

Rev. by Naomi Lewis in *NS*, Jan. 10, pp. 35-36.

The introd. (pp. 7-26) is both terse and sensitive; the bulk of the book reprints numerous prose essays, only pp. 357-92 presenting selected poems; bibliog. note on pp. 393-94. This book will increase the already considerable fame of Mrs. Meynell.—W. D. T.

Connolly, T. L. (ed.). *Alice Meynell centenary tribute, 1847-1947*. Boston: Humphries.

Meynell, Sir Francis. "Alice Meynell: an address . . . for the Alice Meynell Centenary. . . ." *Poetry rev.*, XXXVIII (December, 1947), 477-85.

Meynell, Francis (comp.). *Alice Meynell 1847-1922: catalogue of the centenary exhibition of books, manuscripts, letters and portraits, October 10-November 7, 1947*. London: National book league, 1947. Pp. 45.

Meynell, Viola. *Alice Meynell: a memoir*. London: Cape. Pp. 352.

A reissue. Rev. by Naomi Lewis in *NS*, Jan. 10, pp. 35-36.

Mill (see also II, Coe, Ford, Hayek.). *On liberty*. Ed. Alburey Castell. ("Crofts classics series.") New York: Crofts, 1947. Pp. viii+118.

On liberty and Considerations on representative government. Introd. by R. B. McCallum. New York: Macmillan, 1947. Pp. lix+324.

Kohn, Hans. *Prophets and peoples. . .* See VB 1947, 262.

Rev. by W. E. C. H. in *QQ*, LV, 207-8.

Stewart, H. L. "J. S. Mill's *Logic*: a post-centenary appraisal." *TQ*, XVII, 361-71.

Mitford, Mary Russell. "William and Hannah." *Book handbook*, No. 5, pp. 304-17.

Reprinted from *Belford Regis. . .* (1835); a list of her books, 1810-54, is added.

Moore (see I, Ed.; III, Eckhoff, Morrisette; Pater: Pick).

Morris (see also I, Ed.; III, Tinker; Carlyle: Jackson). *On art and socialism: essays and lectures*. Ed. Holbrook Jackson. ("Chiltern library.") London: Lehmann. Pp. 336.

Rev. in *TLS*, Apr. 24, p. 232.

Cole, Margaret. "The fellowship of William Morris." *VQR*, XXIV, 260-77.

Godwin, Edward and Stephani. *Warrior bard*. London: Harrap. Pp. 176.

Rev. with ridicule by J. Lindsay in *LL*, LIX, 70-72; rev. in *TLS*, Apr. 24, p. 232.

Another sentimental and worshipful book on William Morris, illustrated by the authors with highly romantic conceptions of Morris and his friends.—K. L.

Grennan, Margaret R. *William Morris, medievalist and revolutionary*. . . See VB 1947, 262.

Rev. by Karl Litzenberg in *MLQ*, IX, 110-11.

Mander, Geoffrey. "The Thames and William Morris." *NS*, Oct. 16, pp. 323-28.

Meynell, Esther. *Portrait of William Morris*. London: Chapman. Pp. 229.

Rev. by J. Lindsay in *LL*, LIX, 70-72 (unfavorable); by Derek Patmore in *S*, July 2, pp. 20-21; in *TLS*, Apr. 24, p. 232.

Newman (see also III, "Ideas"). *Apologia pro vita sua*. . . *An essay in aid of a grammar of assent*. . . *The idea of a university*. . . See VB 1947, 262-63.

Rev. by J. W. Swain in *JEGP*, XLVII, 207-8; by W. E. Houghton in *MLN*, LXIII, 576-77; by C. R. Sandes in *SAQ*, XLVII, 582-83; by J. J. Reilly in *Thought*, XXIII, 12-16.

Essays and sketches. Vols. I, II, and III. New ed., with a pref. and introd. in each vol. by Charles Frederick Harrold. New York, London, Toronto: Longmans. Pp. xviii+382; xvi+368; xvi+381.

Rev. by M. J. Healy in *CWd*, CLXVIII, 171; in *HTB*, Aug. 29, p. 14; by B. R. Redman in *SRL*, Sept. 18, p. 32.

The essays and sketches chosen for these three additional (see VB 1947, 262) vols. of the selected ed. of Newman's works by Professor Harrold indicate something of the range of Newman's interests and abilities from 1824 to 1866. Included are early essays on Cicero and Aristotle's *Poetics*, certain chronologically well-separated writings concerned with the Tractarian movement and religious history, brilliant controversial journalistic articles opposing "Liberalism," and his conversational-tone account of educational standards and practices at the university level from ancient Athens down through the Middle Ages. The editor is avowedly and successfully attempting to present, not all

Newman's work in any one phase of his essay writing, but a selection that will reveal his scope, development, and best effectiveness in different fields and manners.

The introductions continue to be shrewd, clear, and illuminating—though perforce too short, calling for amplification by reference to the editor's earlier critical vol. on Newman (see VB 1945, 272). Particularly good are Mr. Harrold's comments on Tract LXXXV and the letters to the *Times* on the Tamworth Reading Room.—W. D. T.

Hoeffken, Theodore. *John Henry Cardinal Newman on liberal education*. Kirkwood, Mo.: Maryhurst pr., 1946. Pp. 86.

Rev. by Mother Grace in *Thought*, XXIII, 521-23.

Middleton, R. D. *Newman and Bloxam: an Oxford friendship*. Oxford univ. pr., 1947. Pp. xi+261.

Rev. by P. V. Norwood in *Church hist.*, XVII, 257-58; by F. J. Moore in *Churchman*, May 1, p. 17; by J. J. Reilly in *CWd*, CLXVII, 282; in *N & Q*, Mar. 6, pp. 109-10.

Close friendship persisted between Newman and J. R. Bloxam, from the latter's appointment as curate of Littlemore in 1837 until Newman's death in 1890. Dr. Bloxam remained in the Church of England. This book gives a record of the friendship, largely in the words of the two men; it is based chiefly on Bloxam's remarkable collection concerning Newman. An unfortunate error has crept in on p. viii, where 1836 is stated as the date when Bloxam became Newman's curate—cf. p. 38. This book, carefully annotated, is of first-rate value for Victorian church history and for Newman.—W. D. T.

Ruggles, Eleanor. *Journey into faith: the Anglican life of John Henry Newman*. New York: Norton. Pp. 336.

Rev. by J. J. Reilly, *CWd*, CLXVIII, 251-52.

Ryan, John K., and Benard, Edmond D. (eds.). *American essays for the Newman centennial*. Washington, D.C.: Catholic univ. of America pr., 1947. Pp. xiii+244.

Rev. by Mother Grace in *Thought*, XXIII, 521-23.

Sencourt, Robert. *The life of Newman*. London: Dacre pr. Pp. xii+314.

Rev. in *TLS*, June 26, pp. 353-54.

Ward, Maisie. *Young Mr. Newman*. London and New York: Sheed. Pp. xvi+477.

Rev. by J. J. Reilly in *CWd*, CLXVIII, 251-52; by Walter James in *FR*, new ser., No. CMLXXIX, pp. 68-69; by Raymond Mortimer in *NS*, June 12, p. 481; by G. R. Stephenson in *NYTBR*, Sept. 12, p. 18; by Geoffrey Faber in *S*, May 14, pp. 590-91; by Riley Hughes in *SRL*, Sept. 18, p. 20; by F. McG. in *Studies*, XXXVII, 363-64; in *TLS*, June 26, pp. 353-54 [see correspondence which follows in *TLS*, July 3, p. 373; July 10, p. 387]. A portrait of Newman as a child and a young man, based upon his diary and family letters.

Norton, Caroline (see II, Acland).

O'Riordan (see II, O'Riordan).

Pater (see also III, Eckhoff). Aldington, Richard (ed.). *Walter Pater: selected works*. London: Heinemann. Pp. 572.

Rev. by R. Jennings in *NS*, Nov. 13, p. 421.

Happé, Bernard F. "Walter Pater on Plato's aesthetics." *MLQ*, 315-21.

O'Connor, William Van. "The poet as esthetician." *QRL*, IV, 311-18.

Includes discussion of Pater and of Yeats.

Pick, John. "Divergent disciples of Walter Pater." *Thought*, XXIII, 114-28.

Disciples are Wilde, G. Moore, Arthur Symons, Lionel Johnson.

Patmore (see III, Tucker; **Bridges**: Patmore).

Pattison. Strachan, L. R. M. "The Cambridge history of English literature' on Mark Pattison." *N & Q*, Jan. 24, p. 37.

Praed, Mrs. Campbell. Roderick, Colin. "A woman of some importance." *Southerly*, VIII (1947), 130-35.

Quiller-Couch. Brittain, F. (comp.). '*Q*' *anthology*. With introd., notes, and index. London: Dent.

Brittain, F. *Arthur Quiller-Couch: a biographical study of Q*. Cambridge: Cambridge univ. pr., 1947; New York: Macmillan, 1948. Pp. xi+174.

Rev. by C. Smith in *LQHR*, January, pp. 93-94; by Carlos Baker in *NYTBR*, Nov. 21, p. 4; in *N & Q*, Jan. 24, p. 44; by B. Willey in *RES*,

XXIV, 346-47, with great praise; by Wilson Harris in *S*, Oct. 3, 1947; in *TLS*, Jan. 3, p. 8.

Mr. Brittain has striven for objectivity and has largely succeeded; yet he has succeeded, too, in arousing a sincere and fond admiration for Q in the reader. This book supplements Q's *Memories and opinions* (1944), which ended with 1887. Q was born in 1863, and the first four chapters of this book treat of his life before 1900, revealing a good deal that has Victorian literary interest; and he became well established himself as a Victorian author, in several types of publications. The "Chronological list of Q's publications," printed on pp. 159-66, shows 41 items for 1881-1903. An informing and inspiring book.—W. D. T.

Reade (see also III, Dishar). Burns, Wayne.

"The Sheffield flood: a critical study of Charles Reade's fiction." *PMLA*, LXIII, 686-95.

Reynolds, George W. M. Hunter, J. V. B. S. "George Reynolds, sensational novelist and agitator." *Book handbook*, No. 4 (1947), pp. 225-36.

Rossetti (see also I, Ed.; II, Friedman; III, Eckhoff, Pre-Raphaelite movement, Tinker, Tucker; **Arnold, Edwin**: Ed.). E. "D. G. Rossetti." *N & Q*, July 24, p. 324.

A Query.

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Ruskin (see also II, Ford; III, Moore; **Carlyle**: Jackson; **Gaskell**: C., T.). Delattre, Floris. *Ruskin et Bergson*. . . See VB 1947, 263.

Rev. by C. F. Harrold in *MP*, XLVI, 67-68.

John Ruskin and Effie Gray. . . Ed. Admiral Sir William James. . . See VB 1947, 264.

Rev. by J. J. Reilly in *CWd*, CLXVII, 566; by V. S. Pritchett in *NS*, Feb. 7, p. 75; by P. F. Baum in *SAQ*, XLVII, 425-26; in *TLS*, Jan. 31, p. 63.

Jump, J. D. "Ruskin's reputation in the eighteen-fifties: the evidence of the three principal weeklies." *PMLA*, LXIII, 678-85.

Le Roy, Gaylord C. "Ruskin and 'The condition of England.'" *SAQ*, XLVII, 534-48.

- Quennell, Peter. "Ruskin and Rose La Touche." *Cornhill mag.*, No. 977 (winter), pp. 404-10.
- Quennell, Peter. "Ruskin: love and economics." *Cornhill mag.*, No. 976 (autumn), pp. 314-31.
- Quennell, Peter, "Ruskin: the middle years." *Cornhill mag.*, No. 974 (spring), pp. 93-108.
- Robertson, Mary. "Ruskin on water color." *More books*, XXIII, 132-34.
- Ruskin manuscripts bearing upon a controversy of 1886.
- Rycroft, Harry. "Samuel Rogers, his illustrators, J. M. W. Turner and Thomas Stothard, and other friends." *Book handbook*, No. 3 (1947), pp. 198-218.
- Scott, Walter S. "John Ruskin's parents." *QR*, CCLXXXVI, 455-68.
- Apparently contains new letters.—W. I.
- Scott, Walter S. "Ruskin and Rosie La Touche." *QR*, CCLXXXVI, 204-18.
- Superficial, fairly full account of Ruskin's later romance.—W. I.
- Sala, G. S. *Paris herself again*. Ed. P. H. P. Perry. London: Golden galley pr. Pp. 128.
- A new edition, rev. in *TLS*, Apr. 24, p. 230.
- Shaw (see also I, Partington; III, Smith). "A forty letter British alphabet." *QJS*, XXXIV, 372-73.
- "'Das Kapital' and Marxism." *Book handbook*, No. 4 (1947), pp. 263-66.
- Fabian essays: Jubilee edition*. London: Allen & Unwin. Pp. 246.
- Rev. by Kingsley Martin in *NS*, July 24, p. 78.
- "Sullivan, Shakespeare, and Shaw." *AM*, CLXXXI (March), 56-58.
- A tribute to Barry Sullivan, the actor, who died in 1891.
- "The acquired habits of Napoleon." *NS*, Oct. 9, p. 304.
- Bentley, Eric. *Bernard Shaw: a reconsideration*. . . . See VB 1947, 265.
- Rev. in *Amer. merc.*, LXVII, 374; in *CE*, IX, 346; by Jacques Barzun in *Harper's*, CXCVI (March), back pages; by G. J. Nathan in *HTB*, Jan. 4, p. 4; by George Freedley in *LJ*, Feb. 1, p. 199; by Ivor Brown in *NYTBR*, Jan. 25, p. 3; by S. E. Hyman in *QRL*, III, 319-25 (unfavorable); by J. M. Brown in *SRL*, Feb. 7, p. 22; by H. T. Perry in *YR*, new ser., XXXVII, 546.
- Glicksberg, Charles I. "Shaw versus science." *Dalhousie rev.*, XXVIII, 271-83.
- A case summary of Shaw's position toward science in its totality; somewhat clouded by lack of organization and of leading statements. Shaw missed "the methodical skepticism" of science. He objected to its cruelty and mechanism.—W. I.
- Irvine, William. "Shaw and Chesterton." *VQR*, XXIII (1947), 273-81.
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- Lamm, Martin. "Ibsen och Shaw." *Edda* (Oslo), XLVII (1947), 130-40.
- Loewenstein, F. E. "The autograph manuscripts of George Bernard Shaw." *Book handbook*, No. 2 (1947), pp. 85-92.
- Mencken, H. L. "An American reaction to Bernard Shaw's forty letter alphabet." *QJS*, XXXIV, 503. See also: Johnson, Falk. "An additional judgment." *QJS*, XXXIV, 503-4.
- West, E. J. "G. B. S., music, and Shakespearean blank verse." In *Elizabethan studies and other essays in honor of George F. Reynolds* (Boulder: Univ. of Colorado, 1945), pp. 344-56.
- Stephen, Sir J. F. "The art of government: Fitzjames Stephen and liberal doctrine." *TLS*, Nov. 27, pp. 661-62.
- A leading article.
- Stevenson (see also III, Smith). Cooper, Lettice. *Robert Louis Stevenson*. ("English novelists series.") London: Home & Van Thal, 1947; Denver: Alan Swallow, 1948. Pp. 110.
- Rev. by G. M. Hort, in *English*, VII, 84-85; briefly noted in *FR*, new ser., No. CMLXXXIII, p. 78; by K. T. Willis in *LJ*, Dec. 1, p. 1742; in *N & Q*, Feb. 21, pp. 87-88; by Philip Trower in

- S*, Jan. 2, p. 28; by B. R. Redman in *SRL*, Jan. 29, p. 16.
- Cowell, Henry J. "Maggie Stevenson: mother of Robert Louis Stevenson." *LQHR*, July, pp. 247-52.
- Daiches, David. *Robert Louis Stevenson*. . . See VB 1947, 266.
- Rev. in *CE*, IX, 346; by J. W. Lane in *CWd*, CLXVIII, 86-87; by V. S. Pritchett in *NS*, Sept. 25, p. 267; by Lettice Cooper in *S*, Aug. 20, pp. 242-43; in *TLS*, Nov. 6, p. 622.
- Daiches, David. "Weir of Hermiston." *Scottish periodical*, I, No. 1 (1947), 63-77; I, No. 2, 52-66.
- Garrod, H. W. "The poetry of R. L. Stevenson." In *Essays mainly on the nineteenth century presented to Sir Humphrey Milford* (Oxford univ. pr.), pp. 42-57.
- Smith, Janet Adam (ed.). *Henry James and Robert Louis Stevenson: a record of friendship and criticism*. London: Hart-Davis.
- Rev. by Graham Greene in *NS*, Nov. 27, pp. 468-69; by Simon Nowell-Smith in *S*, Nov. 5, pp. 596-98; in *TLS*, Nov. 27, p. 668.
- Stern, G. B. *No son of mine*. New York: Macmillan.
- A novel written around the character of R. L. S. Rev. by Wilson Follett in *NYTBR*, June 6, p. 11, who calls it "a fearfully ingenious novel."
- Wilsey, Mildred. "Kidnapped, in manuscript." *Amer. scholar*, XVII, 213-20.
- Analysis of Stevenson's revisions in "a working copy."
- Surtees. Ray, Cyril (ed.). *Robert Smith Surtees: scenes and characters*. ("Falcon prose classics series.") London: Grey walls pr. Pp. 96.
- Rev. in *TLS*, Nov. 20, p. 650.
- Swinburne (see also I, Ed.). "A Swinburne MS." *TLS*, Sept. 4, p. 504.
- A note on the manuscript of Swinburne's "Ave atque vale," signed "Algernon Ch. Swinburne," recently acquired by the library at Eton. The note indicates that it is "a clean text except for nine corrections, in several of which the cancelled reading is legible."
- Hughes, Randolph. "Unpublished Swinburne (new verses; evolution of Swinburne's early poetry; scandal of his posthumous literary fortunes; an unnoticed love-affair)." *LL*, LVI, 17-33.
- An important article, as its full title suggests. The author reminds us that in his commentary and notes to Swinburne's *Lucretia Borgia*, which he brought out in 1942 (Golden cockerel pr.), he "attempted what is largely a novel evaluation" of the poet. He shows Gosse to be "even more a malefactor than Wise where Swinburne was concerned"; states that the Bonchurch edition is "with grotesque dishonesty called 'complete'"; and condemns Wise, Gosse, and Lafourcade as "the three greatest blights in the field of Swinburnian studies." He plans to bring out Swinburne's novel *Lesbia Brandon* and (he hopes) the entire body of Swinburne's unpublished writings. —W. D. T.
- Tillyard, E. M. W. *Five poems, 1470-1870: an elementary essay on the background of English literature*. New York: Macmillan. Pp. viii+128.
- Rev. by Geoffrey Grigson in *NS*, Aug. 21, p. 159; by John Bryson in *S*, Sept. 24, p. 408; by R. G. Cox in *Scrutiny*, XV, 226-31; by H. W. Wells in *SRL*, Aug. 21, p. 22; in *TLS*, Aug. 28, p. 484. One of the poems discussed is *Hertha*.
- Symonds, J. A. Mack, James D. "Symonds's *Renaissance in Italy*." *New colophon*, I, Part II, 193-94.
- Symons, Arthur (see III, Eckhoff, Morrisette; Pater: Pick).
- Tennyson (see also I, Ed.; II, Ford, Friedman; III, Mims, Munby, Tucker; Arnold, Edwin: Ed.). *Poetry and prose: with criticisms by the "Quarterly review," Fitzgerald, Matthew Arnold, Sir Leslie Stephen, Harold Nicolson*. Introd. by F. L. Lucas. ("Clarendon English series.") Oxford univ. pr., 1947. Pp. xlviii+176.
- Selected poems*. Introd. by Sir John Squire. New York: Macmillan, 1947. Pp. xx+287.
- Austin, Alfred. "Tennyson's literary sensitiveness." *NR*, CXXX, 56-61.
- Basler, Roy P. *Sex, symbolism, and psychology in literature*. New Brunswick: Rutgers univ. pr. Pp. 226.

Includes (pp. 73-93) an essay on "Tennyson's *Maud*."

Baum, Paull F. *Tennyson sixty years after*. Chapel Hill: Univ. of North Carolina pr. Pp. xii+331.

Rev. by N. H. Pearson in *SRL*, Oct. 30, p. 26. Excellent and welcome. Professor Baum gives detailed considerations of Tennyson the man, of his Victorian environment, and of the reception accorded to Tennyson's poetry since its first publication. This volume (though not the last that will appear on Tennyson) does more than any preceding work, including the *Memoir*, to provide a wide, deep, and satisfying critical view of its subject. The author does not fear to praise or to find fault with the work of Tennyson, but he is never careless in his expressions—though some readers may think that some of his dispraise is rather strained—after.

The second chapter (pp. 27-65) presents the best biographical sketch of Tennyson yet to appear. The other chapters consider the history of his literary reputation and his success with different types of poetry. One chapter shrewdly discusses his plays. Another vigorously and searchingly considers the question as to whether Tennyson was "the interpreter of his age." Though the appendix is anticlimactic, it is valuable. The excellent notes should be indexed. A few items in the body of the text do not appear in the present index.

This is scholarly, interesting, and well written; it is one of the most important publications of the year for the Victorian student and for all concerned with Tennyson's life, mind, and art.—W. D. T.

Carter, John. "Tennyson's *Carmen saeculare*." *Library*, 5th ser., II (September-December, 1947), 200-202.

Donahue, Mary Joan. "Tennyson: two unpublished epigrams." *N & Q*, Nov. 27, pp. 521-22.

Friedman, Albert B. "The Tennyson of 1857." *More books*, XXIII, 15-22.

On the illustrations in the edition of Tennyson's *Poems* published by Moxon in 1857. Among the illustrators: Millais, Rossetti, Hunt.

Kishi, Shigetsugu (comp.). *Lafcadio Hearn's lectures on Tennyson*. Tokyo: Hokuseido pr., 1941. Pp. 181.

Reconstructed from notes taken in 1901, by Hearn's "last student in the Imperial University of Tokyo."

Mabbott, T. O., and Ed. "Tennyson's *Merlin*." *N & Q*, Jan. 10, p. 14.

Nicolson, Harold. *Tennyson's two brothers*. . . See VB 1947, 266.

Rev. by C. F. Harrold in *MP*, XLVI, 67-68.

Richardson, R. K. "The idea of progress in *Locksley Hall*." *Trans. Wisconsin Acad. Sci.*, XXVIII (1935), 341-61.

Stevenson, Lionel. "The 'high-born maiden' symbol in Tennyson." *PMLA*, LXIII, 234-43.

Chiefly influenced by Shelley's *Revolt of Islam* and *Queen Mab*, Tennyson uses the high-born maiden theme again and again. According to Jung, person of opposite sex is common symbol of soul. Three stages in Tennyson's use of theme represent three stages in his development: (1) lovelorn maiden (*Mariana*) symbolizes souls seeking recognition; (2) arrogant woman (*The palace of art*), turning her back on experience, symbolizes poet's recognition of significance of his theme; (3) maiden objectivized (*Locksley Hall*) indicates emotional stability.—W. I.

Thackeray (see also I, Anon.; II, Friedman; III, Munby, Woolf). *The rose and the ring: reproduced in facsimile from the author's original illustrated manuscript*. . . Introd. by Gordon N. Ray. New York: Pierpont Morgan libr., 1947.

Bernbaum, Ernest. "How important are Thackeray's letters?" *JEGP*, XLVII, 246-53.

Maintains that the letters are of no very real importance and will be of little use to biographers. See Ray, below.—K. L.

E., W. A. "Thackeray on Dumas." *N & Q*, Jan. 10, p. 18.

Lederer, Clara. "*Vanity fair* after one hundred years." *Trollopian*, III, 159-61.

R. "*Vanity fair* queries." *N & Q*, Nov. 27, p. 523.

Randall, David A. "Notes towards a correct collation of the first edition of *Vanity fair*." *BSP*, XLII, 95-109.

- Ray, Gordon N. (ed.). *The letters and private papers of William Makepeace Thackeray*. . . . See VB 1947, 267.
- Rev. by E. M. Everett in *MLN*, LXIII, 282-85; by S. K. Winter in *MLQ*, IX, 249-50; by Arundel Esdaile in *QR*, CCLXXXVI, 262-72; by G. M. Young in *RES*, XXIV, 341-44.
- Reed, F. W. "Thackeray on Dumas." *N & Q*, May 15, p. 218.
- Stevenson, Lionel. *The showman of Vanity fair*. . . . See VB 1947, 267.
- Rev. by G. Marsh in *LL*, LVI, 254-55.
- Winegarner, Lela. "Thackeray's contributions to the *British and foreign review*." *JEGP*. XLVII, 237-45.
- Thompson** (see also III, Mims, Tucker). *Literary criticisms by Francis Thompson*. Newly discovered and collected by Rev. Terence L. Connolly. New York: Dutton. Pp. xiv + 617.
- Rev. by J. J. Reilly in *CWd*, CLXVIII, 88-89; by G. F. Whicher in *HTB*, May 9, p. 15; by M. M. in *More books*, XXIII, 187-88; by Claire McGlinchee in *NYTBR*, July 11, p. 20; by B. R. Redman in *SRL*, July 31, p. 24; by R. Wilberforce in *Thought*, XXIII, 518-19 ("practically all the essays and reviews . . . contributed anonymously to various periodicals. . . . Eighty-eight reviews are included, most of them for the first time identified as Thompson's").
- Dutta, S. K. "Francis Thompson—homage from India." *English*, VII, 22-25.
- Trollope** (see also I, Anon.; II, Ford, Friedman; III, Tinker; Brontës: Sadleir). *An autobiography*. Introd. by Bradford A. Booth. . . . See VB 1947, 268.
- Rev. by H. H. Scudder in *MLQ*, IX, 369.
- Booth, Bradford A. "Trollope and *Little Dorrit*." *Trollopian*, II, 237-40.
- Trollope in 1856 submitted to the *Athenaeum* an article on the third number of *Little Dorrit*. The article was not accepted. Presumably it was a defense of the Civil Service.
- Burn, W. L. "Anthony Trollope's politics." *NC*, CXLIII, 161-71.
- Chapman, R. W. "Personal names in Trollope's political novels." In *Essays mainly on the nineteenth century presented to Sir Humphrey Milford* (Oxford univ. pr.), pp. 72-81.
- Dickinson, E. P. "An error in *Ayala's angel*." *Trollopian*, III, 237-38.
- Dunn, Esther Cloudman, and Dodd, Marion E. (eds.). *The Trollope reader*. Oxford univ. pr., 1947.
- Rev. in *CE*, IX, 228; in *Trollopian*, II, 261. Has good introd. on Trollope.
- Gerould, Winifred Gregory, and Gerould, James Thayer. *A guide to Trollope*. Princeton univ. pr. Pp. xxv + 256.
- Rev. in *CE*, IX, 180; in *Trollopian*, III, 235-36.
- Includes a chronological list of the novels and stories; a critical list of major works relating to Trollope. The *Guide* is an alphabetical record of characters and places presented in the novels and stories, and these are often described in Trollope's own words; usually chapters wherein a character appears are indicated; the plot of each story is summarized; some critical quotations are given; groupings are made for all doctors, lawyers, hunting scenes, etc.; geographical information is given, and maps of the Trollope country by Florence W. Ewing. This work is of permanent value to students of Trollope.—W. D. T.
- James, G. F. "Trollope in Australia." *N & Q* May 15, p. 216.
- Kerr, Albert S. "An anachronism in *Is he Popenjoy?*" *Trollopian*, III, 237.
- Robbins, Frank E. "The ancient city of Barchester: a map." *Trollopian*, III, 33.
- Sherman, Theodore A. "The financial motif in the Barchester novels." *CE*, IX, 413-18.
- "Trollope's own picture of his times indicates an amazing prepossession with financial concerns."
- Stevenson, Lionel. "Trollope as a recorder of verbal usage." *Trollopian*, III, 119-25.
- Taylor, Robert H. "The Trollopes write to Bentley." *Trollopian*, III, 83-98; 201-14.
- Tingay, Lance O. "Mapmaking in Barchester-shire." *Trollopian*, III, 19-32.
- Tingay, Lance O. "Trollope and Harting Church." *Trollopian*, III, 155.
- A Query.
- Trollope, Muriel R. "What I was told." *Trollopian*, II, 223-35.

Family traditions narrated by Trollope's granddaughter.

Trollope, Mrs. McCourt, Edward A. "Mrs. Trollope among the savages." *Dalhousie rev.*, XXVIII, 124-31.

Appreciative review of Mrs. Frances Trollope's *Domestic manners of the Americans*.—W. I.

Watson (see **Brownings**: Shackford).

Wilde (see also III, Eckhoff, Smith; **Pater**: Pick). Hyde, H. Montgomery (ed.). *The trials of Oscar Wilde*. ("Notable British trials series.") London: Hodge. Pp. 384.

Rev. by Sewell Stokes in *NS*, Aug. 28, p. 179.

Maurer, Oscar, Jr. "A Philistine source for *Dorian Gray*." *PQ*, XXVI (1947), 84-86.

Roditi, Edouard. *Oscar Wilde*. ("Makers of modern literature series.") Norfolk, Conn.: New directions, 1947. Pp. 256.

Rev. by J. C. Garrett in *Canadian forum*, XXVII, 259; in *CE*, IX, 290; by Paul Goodman in *KR*, X, 340-46; by Carlos Baker in *NYTBR*, May 23, p. 26; by S. E. Hyman in *QRL*, III, 319-25 (unfavorable); by John Gassner in *Theatre arts*, August-September, p. 99.

Roditi, Edouard. "Oscar Wilde and Henry James." *Univ. of Kansas City rev.*, XV, 52-56.

Wimberley, Lowry. "Oscar Wilde meets Woodberry." *Prairie schooner*, XXI (1947), 108-16.

Yeats (see also II, Gogarty; III, Eckhoff; **Pater**: O'Connor). Alexander, Jan W. "Valéry and Yeats: the rehabilitation of time." *Scottish periodical*, I, No. 1 (1947), 77-106.

Auden, W. H. "Yeats as an example." *KR*, X, 187-95.

Bentley, Eric. "Yeats as a playwright." *KR*, X, 196-208.

Ellman, Richard. *Yeats, the man and the masks*. New York: Macmillan. Pp. viii+331.

Rev. by Horace Gregory in *HTB*, Nov. 14, p. 5; by G. D. McDonald in *LJ*, Sept. 15, p. 1269; by J. J. Sweeney in *NYTBR*, Dec. 19, p. 5; by Horace Reynolds in *SRL*, Nov. 13, p. 11.

Frye, Northrop. "Yeats and the language of symbolism." *TQ*, XVII (1947), 1-17.

Häusermann, H. W. "W. B. Yeats's criticism of Ezra Pound." *ESL*, XXIX, 97-109.

Haydn, Hiram. "The last of the Romantics: an introduction to the symbolism of William Butler Yeats." *SeR*, LV (1947), 297-323.

Jeffares, A. Norman. "The source of Yeats's 'A meditation in time of war.'" *N & Q*, Nov. 27, p. 522.

O'Brien, Kate. "Yeats comes home." *S*, Sept. 24, p. 394.

Schneider, Elisabeth. "Yeats' 'When you are old.'" *Ex*, VI, item 50.

Stamm, Rudolf. "The sorrow of love: a poem by William Butler Yeats revised by himself." *ESL*, XXIX, 79-87.

Stauffer, Donald A. "W. B. Yeats and the medium of poetry." *ELH*, XV, 227-46.

Delivered as one of the 1947-48 Turnbull lectures.

Ure, Peter. *Towards a mythology: studies in the poetry of W. B. Yeats*. . . See VB 1947, 269.

Rev. by Unis Ellis-Fermor in *MLN*, XLIII, 267-69.

Witt, Marion. "A note on Joyce and Yeats." *MLN*, LXIII, 552.

Witt, Marion. "The critical significance of biographical evidence: William Butler Yeats." In *English Institute essays, 1946* (Columbia Univ. pr., 1947), pp. 74-101.

Witt, Marion. "Yeats' 'The moods'." *Ex*, VI (1947), item 15.

Yonge. Dodds, M. Hope. "Jane Austen and Charlotte M. Yonge." *N & Q*, Oct. 30, pp. 476-78.

Mare, Margaret, and Percival, Alicia C. *Victorian best-seller: the world of Charlotte M. Yonge*. London: Harrap. Pp. 292.

Rev. by D. M. Stuart in *English*, VII, 90-91; by Naomi Lewis in *NS*, May 22, p. 418; by C. E. Vulliamy in *S*, Mar. 26, p. 382; in *TLS*, July 3, p. 372.

BOOK REVIEWS

The Irish tradition. By ROBIN FLOWER. Oxford: Clarendon Press, 1947. Pp. [viii]+173.

The cycles of the Kings. By MYLES DILLON. London and New York: Oxford University Press, 1946. Pp. viii+124.

Early Irish literature. By MYLES DILLON. Chicago: University of Chicago Press, 1948. Pp. xix+192.

Early Irish history and mythology. By THOMAS F. O'RAHILLY. Dublin: Dublin Institute of Advanced Studies, 1946. Pp. x+568.

The Irish tradition consists of seven essays selected from the writings of Robin Flower, deputy keeper of manuscripts at the British Museum, who died in 1946 (cf. *Speculum*, XXIII [1948], 543 f.). Beginning with the foundations of the literary traditions of Ireland, the author surveys the literary work of Irish exiles and hermits, the rise and decline of the Irish bards, the relation of medieval Irish literature to that of Europe, the courtly love poetry of the Green Isle, and the gradual disappearance of the old order under which Irish poetry had flourished. The chapter entitled "Ireland and medieval Europe" was originally delivered in 1927 as a Sir John Rhys Memorial Lecture before the British Academy. The chapter on Irish love poetry, entitled "Love's bitter sweet," formed part of Dr. Flower's Introduction to Professor Thomas F. O'Rahilly's *Dánta Grádha: An anthology of Irish love poetry (A.D. 1350-1750)* (2d ed., 1926). According to the Preface: "A large part of the book covers the same ground as the Donnellan Lectures which Dr. Flower delivered at Trinity College, Dublin, in 1938." The material contained in *The Irish tradition* was to have been incorporated in a history of Irish literature, which the author unfortunately did not live to finish. Both in style and in content the present volume reveals the same rich background of classical and medieval culture and the same

unique acquaintance with the manuscript sources of Irish literature that help to give to Dr. Flower's continuation of O'Grady's *Catalogue of Irish manuscripts in the British Museum* a fascination which bibliographical publications seldom possess.

Professor Dillon's two volumes, *The cycles of the Kings* and *Early Irish literature*, present a series of much-needed summaries of early Irish literary monuments, most of which are either inaccessible to the general public or never have been so accurately rendered into English. Although neither volume is intended as a consecutive literary history, both contain valuable comments that give coherence and comprehensiveness to the whole body of material. The bibliographical references, which are more numerous in *The cycles of the Kings* than in the other volume, will be especially welcomed by intelligent readers, who, though acquainted with the general content of the Ulster, Fenian, and Mythological cycles, know little of the cycles of tales that centered around the names of Conn of the Hundred Battles, Niall of the Nine Hostages, and other traditional kings of Ireland. Dillon's wide acquaintance with classical and oriental literatures enables him to annotate his texts with illuminating comments, such as are rarely found in histories of Irish literature. The chapter entitled "The historical cycles" in *Early Irish literature* is taken in part from *The cycles of the Kings*, but, in general, the two volumes do not overlap. The reader will find here authoritative firsthand accounts not only of such comparatively well-known tales as "The exile of the sons of Usnech" (the Deirdre story) but also of numerous comparatively inaccessible stories, such as "The death of Mael Forthartaig son of Rónán," which resembles the tragic Greek tale of Phaedra and Hippolytus. The two volumes deserve to be known to all lovers of literature and tradition, whether their interests be primarily Celtic or not.

Thomas F. O'Rahilly's *Early Irish history and mythology* is a work of erudition, presenting part of the results of the author's investigations as senior professor in the School of Celtic Studies in the Dublin Institute. Professor O'Rahilly discusses numerous important problems in the political and cultural history of Ireland and in the composition of the Irish genealogies, tales, and sagas. Among the matters dealt with are Ptolemy's geography of Ireland, the Fir Bolg, the "Laginian" and Goidelic invasions, the conquest of the *Aithechthuatha*, the historical and mythological elements in the *Orguin Denna Ríg*, the *Togail Bruidne Da Derga*, and related writings, in certain sagas of the Ulster and Fenian cycles, and in the accounts of Conn of the Hundred Battles, Niall of the Nine Hostages, and others of the traditional kings. Some sections, including those entitled "The traveller of the heavens," "The three gods of craftsmanship," and "The wisdom of Finn," deal almost exclusively with folklore and mythology. There are also ten appendixes, in which the author surveys the vexed question of the language of the Picts, the value of the so-called "earliest Irish histories," and other matters primarily of interest to Celticists. The book is supplied with three indexes. The General Index would be of greater general interest if it contained more references to popular and mythological motifs, such as are indexed in the standard international *Motif-index of folk-literature*, by Professor Stith Thompson ("Indiana University studies," Vols. XIX-XXIII = "FF communications," Nos. 106, 107, 108, 109, 116, 117 [6 vols; Bloomington, Ind., 1932-36]). Among the numerous motifs referred to by O'Rahilly but apparently omitted from his General Index, the following may be mentioned: "Magic cauldron," Thompson, *Index*, D1171.2; "Magic sword," *ibid.*, D1081; "One-eyed god," *ibid.*, A128.2; "Rival suitors," *ibid.*, T92 f.; "Smith of the gods," *ibid.*, A142; "Speaking head," *ibid.*, D1610.5.2.

A considerable part of O'Rahilly's book is devoted to an effort to differentiate the work of the genealogists and literati of medieval Ireland from the ancient traditions on which their inventions are based. The author com-

pares the modern investigator to a spectator before a dimly lit stage, who seeks to discern, through the mists of centuries, the drama of long ago. O'Rahilly distinguishes two kinds of tradition—historical and mythological. His failure to support his conclusions derived from books and manuscripts by means of the discoveries of archeologists seems hardly justified, even in the present retarded state of our knowledge of Irish archeology (see, e.g., the writings of George Coffey and Dr. Walther Bremer's *Die Stellung Irlands in der Vor- und Frühgeschichte Europas*, translated as *Ireland's place in prehistoric and early historic Europe* [Dublin, 1928]). Since little or nothing can be learned about the earliest, non-Indo-European inhabitants of Ireland except from archeology (cf. Dillon, *Early Irish literature*, p. xi), O'Rahilly's conclusions have to do chiefly with the Celts:

There were four bodies of Celtic invaders, viz. (I) the Priteni, who spread over Britain and Ireland; (II) the Bolgi, or Belgae, who invaded Ireland from Britain; (III) the Laginian tribes, who came from Armorica, and who appear to have invaded Britain and Ireland more or less simultaneously; and (IV) the Goidels, who reached Ireland direct from Gaul. The earlier invaders were P-Celts; the Goidels alone Q-Celts. The invasion of the Bolgi occurred perhaps in the fifth century B.C.; those of the Lagin and the Goidels between . . . ca. 325 B.C. and the year 50 B.C. [pp. 419 f.].

Traces of the earlier, non-Goidelic language are, according to the author, reflected in traditions of an *iarnbéire*, a name which he believes to stand for *Ern-béire*, the language of the Erainn [Iverni]. This he calls "Ivernic." It will be seen at once that O'Rahilly's view as to the relative priority of the Q-Celts and the P-Celts in Ireland completely reverses the opinion accepted by most Celticists of the last half-century. The problem of the relative priority of the two branches of the Celtic-speaking peoples in the British Isles and their relations to each other is, it may be added, fundamental to any sound discussion of the influence of Celtic upon medieval romance.

O'Rahilly's book will be found stimulating and instructive by students of comparative

literature and mythology. The author discusses not only such well-recognized divinities as Nuadu, Goibniu, and the Dagda but also numerous more puzzling figures, such as Étain, Cú Roi, and Mog Ruith. He discovers unexpected mythological elements in purely mythological tales such as the *Oidead Chloinne Tuireann*, in romantic sagas such as the *Togail Bruidne Da Derga* and the *Togail Bruidne Da Choca*, and even in narratives dealing with kings who are said to have flourished after the beginning of the Christian Era. His analysis reveals a proportion of mythological elements in these stories which, one suspects, few Arthurian scholars and still fewer Celticists have so far discovered. According to O'Rahilly, "ancestor deities" and even "sun-gods" appear again and again in Irish documents as historical kings, fitted into the artificial framework constructed by medieval historiographers in the interest of the claim that the "Milesians" (Goidels) were the true ancestors of the ruling Irish aristocracy. Purely artificial, for example, is the differentiation of ancient divinities into benevolent Tuatha Dé Danann and malevolent Fomoiré, as well as the elaborate account of their struggle for the possession of the country in the so-called "second" *Cath Maige Tured* and in the *Leabhar Gabála*. The whole complicated structure goes back, according to O'Rahilly, to a primitive form of the myth, in which "The Hero (as we may call Lug, Cúchulainn, and Finn) 'slays' the god (represented by Balar, the Dog of Culann, and Aed) with the latter's own weapon, viz. the thunderbolt" (p. 314). The five royal *bruidne* ("banqueting-halls") of Ireland (*Irische Texte*, I, 96; *Thurneysen, Irische Helden- und Königsage*, p. 77) are, we are told (O'Rahilly, *op. cit.*, pp. 121 f.), "not human habitations but the Otherworld festive hall, the Celtic Valhalla." Hence,

Cúchulainn's journeying to Forgall's *bruiden* was [originally] just as much a journey to the Otherworld as his subsequent journeying to the land of Scáthach in the same tale [the *Tochmarc Éimire*; cf. A. C. L. Brown, *PMLA*, XX, 688 f.; *Origin of the Grail legend*, pp. 46 f.], or his journeying to Mag Mell to win Fand from Manannán in "Serglige Conculainn" [cf. A. C. L. Brown, *Harvard*

studies and notes, VIII (1903), 34 f.]. We must not be misled by the fact that these *bruidne* are located in Ireland; they no more belong to this world than do the *side*, which are likewise for the most part associated with particular places (usually hills) in Ireland [p. 124].

Also associated with the Otherworld in O'Rahilly's discussion are Cú Chulainn's weapon, the *gai Bulga*, the *lúin* of Celchar, the spears of Mac Cecht and of Assal, and the *Caladbolg* of Fergus (mac Léte and mac Roich) and its Welsh counterpart, the *Caledvwlch* of Arthur, all of which, in the author's opinion, represent the lightning weapon of a god (the gift of Excalibur to Arthur by the Lady of the Lake parallels the gift of the *gai Bulga* to Cú Chulainn by Scáthach [p. 69, n. 3]). From O'Rahilly's discussion it appears that such parallels as Caladbolg-Caledvwlch and Finnabair-Gwenhwyfar are to be explained as survivals from a common stock of Celtic tradition (*gemeinkeltisch*) rather than as Welsh borrowings from Irish. Students of medieval romance will also be interested to find O'Rahilly declaring, as a conclusion incidental to his major thesis, that "the Arthur of romance has succeeded to the attributes of the Hero (the Welsh Leu, Ir. Lug), and the feast over which he presides, like Finn's feast at Almu, is ultimately, as could be demonstrated, the Otherworld Feast, from the lordship of which the god has been deposed" (pp. 526 f.).

Doubtless, in the opinion of some scholars, O'Rahilly finds too little history and too much mythology in the documents which he examines; but his profound erudition, his intellectual honesty, and his practice of presenting in the original all the evidence on which he bases his conclusions must be treated with respect, even by the numerous authorities with whom he disagrees. In our present extremely limited knowledge of Celtic tradition, it is inevitable that many erroneous hypotheses will be proposed before we arrive at even approximate truth: *qui sine peccato est, primus lapidem mittat*.

TOM PEETE CROSS

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Dante's American pilgrimage. By ANGELINA LA PIANA. New Haven: Yale University Press (published for Wellesley College), 1948. Pp. 310.

The influence of Dante on American literature has been studied; it was the subject of a dissertation in the English department in the University of California (1937) by J. Chesley Mathews. Professor La Piana is familiar with his several articles on the subject. The "fortune" of Dante in the United States had been treated only briefly; Professor La Piana herself had touched upon it in a previous book: *La Cultura americana e l'Italia* (Turin: Einaudi, 1938). In her new book she treats it exhaustively and with admirable thoroughness.

The order of treatment, which she properly adopts, is chronological. The Dante tradition in this country was, naturally, first centered in Harvard and Boston. Harvard had, in one century, what I like to call The Big Four in Dante lore: Longfellow, Lowell, Norton, and Grandgent, two of whom, as we all know, made complete translations of the *Divine comedy*, Longfellow in verse and Norton in prose. Such a supreme masterpiece as Dante's was bound to attract readers and scholars as soon as our country rose out of its primitive confines of physical exploitation and, first in the East, entered into the broader regions of humanistic exploration and began to develop a culture of its own, founded, necessarily, on the European.

Aside from the thoroughness of treatment and method, Professor La Piana's style is also excellent. Some pedantic reader might say that it has not great variety of tone. But why should we blame the author for taking such a study with steady high seriousness? Dante's subject and his very personality preclude light treatment. There can hardly be a more serious subject than the fate of the human soul. The subject is so intensely human, in fact, as also to transcend all narrow limitations of religious sects, even in a land steeped in Protestantism. Sin, passion, crime, are as abundant and the pursuit of happiness as sought today as they were six hundred years ago. Dante's message, even aside from his magnificence as a poet, is

as pertinent as ever. In this sense he is modern. This is the way with masterpieces.

That is why American poets, litterateurs, and scholars have felt the urge to translate the *Divine comedy*. Professor La Piana examines with judicious objectivism all these translations (except one, perforce, because it appeared after her book was written: Lawrence Grant White's [New York: Pantheon Books, 1948]). We come to the conclusion, as all Dante students must, that the Italian proverb is right: *Traduttore, traditore*. Since poetry depends largely on sounds, change the sounds and you change the poetry or, rather, usually annihilate it. That real translation is impossible can be proved with mathematical exactness. English is a largely monosyllabic language; Italian, polysyllabic. This fact alone forces the translator to pad, which is always bad, and is worse in the case of such a succinct narrator as Dante.

I remember the late Professor Shorey stating that, in a rhymed translation, the rhyme-words should all be paroxytonic, as is usual in Italian. I could not agree with him, nor could now Professor La Piana. Because such a scheme would force the translator to use perpetual present participles, producing a dreadfully monotonous effect. See the awful example given in this book (p. 168, n. 14).

In Dante scholarship Americans have certainly asserted themselves. Professor La Piana's bibliography of books and articles is amazingly complete. Perhaps she did not treat sufficiently one side issue: the teaching of Dante in our major universities. On this topic she could have obtained a few statistics from Bruno Roselli's *Italian yesterday and today* (Boston: Stratford, 1935) and brought them up to date.

As we all know, the book without any misprints was never published. I found singularly few, however, in this work. A peculiar and quite incongruous one appears on page 1, in a quotation from the Canto of Ulysses: "Alla quarta levar le poppe in suso." I could enumerate a dozen such minor slips. I question the author's remark (p. 117) about Norton's *Vita nuova* and his "using the new critical texts," in 1892!

As Miss La Piana knows, the critical text did not appear until our days, in Barbi's really critical edition of 1931. She says (p. 176) that Father Bandini "was a Florentine." But he still is, now living in Carmel, California.

In her Index, I have found several inconsistencies,¹ especially in the use of initials. I am willing to wager that the Index was compiled by some assistant far less precise than the author.

One of the most curious things treated is Emerson's translation of the *Vita nuova*, a manuscript in the Harvard Library. As Professor La Piana says (p. 91, n. 42), this translation is now being edited by Dr. Mathews (no longer of the University of Texas but of the University of California, at Santa Barbara College). Before criticizing this "unusual performance" by Emerson, we should remember two facts: first, that Emerson knew very little Italian and, second, that the edition which he used (Florence: Sermartelli, 1576) was extremely faulty. Emerson's was a noble idea, carried out under great difficulties.

Professor La Piana also brings up, in connection with American contributions, the iconography of Dante and the question of illustrations of the *Divine comedy*. Perhaps it is not pertinent to enlarge on illustrations, which are also alien to her subject, because, so far as I know, little or nothing has been added to Dante lore by American illustrators. All the better.

For those of us who are in our sixties, this book also has a nostalgic significance; it is full of old friends. Some, alas, are no more: Norton, Grandgent, Rand, Fletcher, Langdon—some are fortunately still with us: Santayana, McKenzie, Wilkins, George La Piana, Bandini.

With this book Professor La Piana acquires

¹ These errors occur mostly in initials: Altrocchi, Giulia, should have been Julia; the late Professor Armstrong's initials were E. C., not merely E.; Professor Morison is Samuel Eliot or S. E. (see also p. 36, n. 16); Buonarrotti should be Buonarroti; Professor Parodi signed himself E. G., for Ernesto Giacomo; similarly, Professor Sheldon was E. S.; I don't remember seeing Tennyson referred to as Alfred T.; Borgese is known as G. A., and Mathews as J. Chesley (see p. 56, n. 6), etc.—all small slips which can in no way really confuse the reader.

a prominent position indeed among American Dante scholars. The book is a "must" for all students of our American culture, as well as for all scholarly libraries.

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"Paradise regained": the tradition and the poem. By ELIZABETH MARIE POPE. Baltimore: Johns Hopkins Press, 1947. Pp. xvi+135.

Miss Pope's object is to determine the extent to which Milton, in *Paradise regained*, adhered to the traditional exegesis of the Gospel narrative, the extent to which he departed from it, and his reasons for such departure. Her method is to summarize the traditional views of the seven problems which she takes to be of importance (she does not, of course, attempt an exhaustive catalogue of exegetical comment; the score or so of commentators upon whom she relies appear to be sufficiently representative), and then to compare Milton's solutions; when the latter correspond to a virtually unanimous tradition, her interest in the matter is at an end; when they agree with one well-defined and popular tradition in preference to another, or to several others, or when they differ from all the popular traditions (this happens very seldom indeed), she attempts to find the grounds for such preference or rejection.

The pursuit of this method results in the accumulation of a good deal of valuable information. We are given the relative standings of the Matthew and Luke accounts: Matthew was the more popular, but Luke had a strong minority following, and Milton's choice of the order of temptations in Luke would not have been regarded as singular. The tradition was virtually unanimous in holding that Jesus underwent the temptations *quasi homo*, drawing no support from his divine nature. It was not so unanimous in ascribing motives to God the Father in permitting, Jesus in undergoing, and Satan in imposing, the ordeal of the temptations; Milton's choice among the various theories here, and especially in the matter of

Satan's motives, is of some importance to the action of the poem. The medieval commentators gave Satan no disguise for the work of temptation, representing him in *propria persona* as the foul fiend; exegetes after the fourteenth century were more generous: between them, they provided him with five disguises, among which was the old man of mean appearance selected by Milton. (The possession of this fact should prove salutary to Milton scholarship, which more frequently remarks that the Satan of *Paradise regained* is like Spenser's Archimago, and concludes that he derives from him, than it notices the important difference: Archimago displays special pretensions to piety, Milton's "aged man" does not. It would surely have been out of character, and inviting detection, for a religious recluse to make so much of the material anxieties of Christ's situation and to request that a miracle be performed in order to improve his own normal food ration.)

Most interesting of all is Miss Pope's account of what she calls "the triple equation," and her analysis of how Milton dealt with it. Building on the idea that Jesus underwent the temptations in order to restore to mankind that ability to resist Satan's solicitations which had been forfeited by Adam, the Fathers declared that the temptations were in both cases the same: those of gluttony, vainglory, and avarice. Using the order given by Matthew, the temptation of gluttony was found in the invitation to turn stones into bread; that of vainglory in the invitation to leap God-like from the pinnacle; and that of avarice in the offer of the kingdoms. Here were the categories in which all possible temptations were included: *concupiscentia carnis*, *concupiscentia oculorum*, and *superbia vitae*: the flesh, the world, and the devil. From this there followed the third equation: in overcoming the types of all possible temptations that beset men, Jesus laid down the eternal example by which his followers could overcome temptation. The same triple equation could be obtained from the sequence provided by Luke, simply by interpreting the temptation of the kingdoms as that of the world and the temptation to leap from the pinnacle as that of the devil; indeed, this in-

terpretation was often felt to be more satisfactory. But what seemed to threaten the much admired triple equation was the Protestant refusal to accept the bread-from-stones incident as an appeal to gluttony; it was, they insisted, an attempt to undermine Christ's faith in the protection of Providence. However, since the Protestants were as anxious as the Romans to retain the triple equation, they produced a variety of theories which included the temptations of the flesh as well as those of the world in the offer of the kingdoms. This is precisely what Milton does, only he goes further: he makes the offer of the kingdoms of the world and the glory of them include the temptations of the devil (*superbia vitae*) as well as those of the flesh and the world. That is to say, having used the first day for an attack on Christ's faith, he covers all three types of temptation on the second day, reserving the third day for something else. This, engineered by placing Jesus in a position of peril, is not really a temptation at all, but Satan's final desperate test of identity, resolved, however, in a manner he had not foreseen, and providing the poem with a dramatic climax. (This interpretation of the third day, while ingenious and possibly correct, cannot be regarded as fully demonstrated by Miss Pope's argument. When she adds that Christ's answer to Satan's challenge, "also it is written, Tempt not the Lord thy God," really means "Make not trial of me, the Lord your God," her argument must be said to grow untenable.)

What makes this study somewhat disappointing, despite the information it presents, is the restriction of scope which Miss Pope appears to feel that her method imposes upon her consideration of the poem, and which she has observed only too faithfully. She writes as if the entire tradition within which Milton worked, from which he drew his ideas and upon which he depended for his effects, was that of formal exegesis and homily; as if neither Milton nor his readers knew of or cared about the primarily literary tradition treating of temptation. Thus, to choose one example among many, although she comments on the aesthetic problems involved in conceiving of the temptation as a prolonged debate, and on the precedents available for their solution, she does not

refer to the temptation of Guyon. Indeed—and it is an astonishing fact—this volume, which is after all a discussion of the sources of *Paradise regained*, does not contain a single reference to Spenser. It cannot be that this is because Miss Pope is unaware of influences other than those of the exegetes; it must be because she feels that these other influences are irrelevant to her subject as she has chosen to define it; but, precisely because she has defined her subject in this way, it has proved impossible to avoid a misleading disproportion of emphasis.

Another restriction imposed upon herself by Miss Pope leads to a feeling, not this time of disproportion, but of very marked incompleteness: she is unwilling to go beyond Milton's intention. Thus, again to use only one example, she demonstrates that virtually all the commentators agree that Jesus underwent the temptations *quasi homo*, and that they make a point of emphasizing this, since, had Jesus drawn upon the resources of divinity, the triumph over Satan would not have been a human triumph and could not be made to serve as precedent for other men. Turning to the text of *Paradise regained*, she shows that Milton treats Jesus in the same way, adding that, had he been represented in his dual nature, the issue could never have been in doubt and hence the poem could not hope to achieve the genuine drama desired by Milton. This completes her treatment of the subject. But must it not be objected that the discussion ought not to have ended here? It has always been evident to all readers of the poem that Milton represents Jesus *quasi homo*; Milton has made it impossible to mistake this, or to mistake his intention of making the whole a true trial, with the issue dependent upon the relative strength of the combatants. It is interesting to know that in this intention Milton stood within the exegetical tradition; but would it not have been far more interesting to see the manner in which Milton attempted to execute his intention, and with what success? Since the only thing in doubt is whether the reader ever feels that the combat is other than a foregone conclusion, is it not incumbent upon an author who introduces the problem at all to analyze the careful delineation of Jesus by which Mil-

ton has made temptations of beauty, power, and glory psychologically appropriate for his subversion, and by which he meant to make the struggle real? and then to decide whether the struggle is, in fact, real?

One or two other adverse comments are unavoidable. The style is unhappy, and sometimes permits real ambiguity. "Milton," Miss Pope writes, "to the best of my knowledge, is the first writer to place learning among the glories of the world . . ." (p. 67). Let us concede that the context makes clear that she means *vain* glories. But it does not make clear, at least not immediately, that she must surely mean that Milton is the first to include learning in the catalogue of enticements by which Satan seeks to draw Jesus into the sin of vain-glory—I say "surely," for the only alternative is that Miss Pope is unaware of the long tradition, especially strong just before and during the Puritan Revolution, which regarded secular learning as a vain, and dangerous, glory; and this I am unwilling to suppose. Finally, Miss Pope's method of handling quotations from works originally in Latin is not wholly satisfactory. Quotations from Milton's Latin works are given in English translation, but quotations from the Latin work of others, often just as readily available in standard English translation, are given in the original (except once, when Marlorate's English version of a passage in Calvin is used).

Notwithstanding its limitations, the book is a useful one. It was characteristic of Milton to find his subject in an old and complex tradition and to adapt that tradition to his poetic needs. If the present study does not quite illustrate this process anew, it provides some neglected and valuable material to correct our previous understanding of how Milton handled his sources in *Paradise regained*, and makes possible a more comprehensive examination of the subject. And anything which stimulates the study of *Paradise regained*, a poem largely overlooked despite the recent increase in Milton scholarship, is a gain.

ERNEST SIRLUCK

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The unsentimental journey of Laurence Sterne.

By ERNEST NEVIN DILWORTH. New York: King's Crown Press, 1948. Pp. xiv+115.

Mr. Dilworth frequently assures the reader that he has a critical purpose: to prove that Laurence Sterne was never anything but a jester, that he never indulged in genuine sentiment, that the seeming sentiment is always parody. Yet the devices Mr. Dilworth uses in pursuing this purpose make one wonder if he did not rather more strongly desire to exhibit himself as a Great Shandean, a twentieth-century Sterne, "shivering the worm-eaten timbers of a world whose lies are serious," to use one of his more restrained figures. Would Mr. Dilworth have us take him as scholar or as "creative" critic? All the devices of the latter role, as it would be acted by a second-rate Sterne, are here in abundance: (1) an extremely disconcerting style, which the jacket assures us is "brilliantly inspired by the style of Sterne himself"; (2) an attempt to demonstrate that Mr. Dilworth really understands and relishes Sterne's obscenity; (3) a patronizing tone toward "the critics" and the reader—a kind of low and extremely annoying echo of Sterne's addresses to Madam, his reader; (4) perhaps worst of all, a tendency to indulge in digressions which are presumably intended to demonstrate an affinity with the great Tristram. Just how bad all this is cannot be demonstrated by limited quotation, but the kind of thing that goes on may be sampled in the following:

All of us cover the hide of the brute with the clothes of art; those precious jewels, our complicated high-toned states of mind, we owe to literature. The savage cannot yawn without pedantry, and civilized man, naked for bed or for war, is plastered with the leaves of an infinite book. Some of those leaves, Sterne, like millions who wear them, could not read; but since he could not read the rest without laughing, he gathered all together and kept the unknown with the known as a wardrobe of words for his amusement. . . . He is a master, and of a species that is unwanted. The giants of the world become its oxen; the small slippery fellows are feared like the first in Eden . . . [pp. 108-9].

However, if one can overlook these an-

noyances and read through to the end, it becomes clear that some parts of his argument are justified. His attack on those critics who have read Sterne as primarily a sentimentalist is a sound one. It is quite true that the charges of sentimentality, whether made by friendly or by hostile critics, are easily refuted simply by placing the "sentimental" passages in their context, which is always humorous, as Mr. Dilworth insists. It may seem incredible that we should feel gratitude to a critic for telling us that *Tristram Shandy* and *A sentimental journey* are primarily comic works, but the generations of critics who have openly or tacitly denied their over-all comic effect make such gratitude to Mr. Dilworth, inadequate as he is, unavoidable.

Unfortunately, in his zeal to restore a jesting Sterne, he restores a Sterne who never was, either in life or in his works. According to the thesis, all the sentimental passages in the works, all those letters and incidents in Sterne's life in which he has been thought to appeal to tears rather than to laughter, *all* are jests. Stated in this extreme form, the thesis is clearly unprovable; but, even if we give Mr. Dilworth the benefit of the doubt and assume that he really intends only to prove that the *works* are comic, he still presents us with many difficulties. In order to make his case as he conceives it, he must victimize himself with misreadings fully as gross as those he discovers in previous critics. Since Sterne must always be jesting, Mr. Dilworth is inevitably troubled by all scenes in which no jest is explicit. The jest *must* be found, and the following distortions result:

From Tristram Shandy:

Here let me [says Tristram in memory of Uncle Toby] thrust my chair aside, and kneel down upon the ground, whilst I am pouring forth the warmest sentiment of love for thee, and veneration for the excellency of thy character, that ever virtue and nature kindled in a nephew's bosom. . . .

Mr. Dilworth's proof of comic intent:

Since we are usually shown the author with pen in hand, we are now invited to watch him write on the floor beside his chair. No melodramatic gesture is quite useless, and any one

emotion is as good a springboard to fun as any other [p. 12].

From *Tristram Shandy*:

He shall not die, by G——, cried my uncle Toby.—The ACCUSING SPIRIT, which flew up to heaven's chancery with the oath, blush'd as he gave it in;—and the RECORDING ANGEL, as he wrote it down, dropp'd a tear upon the word, and blotted it out for ever.

Mr. Dilworth's proof that this is not sentiment:

An amusing conceit in the baroque manner. Strange to say, there have been people who objected to that tear. But why? Tears were in the air; and if Sterne, who could hardly have felt any queasiness at an oath, chose to send a sentimental one up by the Accusing Spirit, it was at least better than to leave the Recording Angel (like Tristram in search of the tomb) with a tear in his eye and no word to drop it upon [p. 25].

The same thing happens to *A sentimental journey*, in which, he says, Sterne

takes a family of jokes from *Tristram Shandy* (modish ideas which by other people were courted and pursued in earnest) and writes a book about them—not as a satirist, but as a jester capitalizing on things of the moment, and having his fun [p. 87]. . . . Only one or two episodes appear to have been fitted in more as make-weights than as fuel for the light of humor, and these—the story of the Sword of Rennes, and the bucolic Supper and Grace—are followed each by a chapter of full-blown comedy [p. 91].

In short, Sterne is always jesting; when he is not, he is only padding and is really not Sterne at all!

The same sort of thing is done with troublesome events in Sterne's life. When he writes letters containing sentiment, he is secretly laughing. The fact that he treats *A sentimental journey* as a sentimental work when writing to sentimental correspondents and as a comic work when writing to less serious friends is clear proof that he is lying to the first group and telling the truth to the second. Again, his praise of Garrick's performances, since it is in a somewhat playful style and since it repeats the word "enthusiasm," which was used playfully in *Tristram Shandy*, cannot really be sincere because that would imply that Sterne had been

emotionally affected. He *must* have been joking.

But Mr. Dilworth's difficulty lies deeper than mere thesis-hunting and the resultant distortions. He fails, like most of Sterne's critics, to separate the man and the works sufficiently to allow for artistic considerations. Sterne and Yorick and Tristram become telescoped to such an extent that there is no real difference between a letter to Hall-Stevenson and a passage in either of the novels. Thus, even if the new Sterne Mr. Dilworth substitutes for the old one were correct—and it requires little proof to show that such a monolithic interpretation of Sterne or anyone else cannot be correct—he would have proved only a very small part of his thesis. The works would remain, and the existence in them of passages that *seem* to be sentimental would still be unexplained.

There is only one way to avoid this difficulty: forget about Sterne, at least until the works have been read for what they are. *Tristram Shandy* begins to be comprehensible as a whole only when one accepts, without reservations related to Sterne's biography, that it is essentially a kind of "dramatic" comedy and that the key to its drama is not Sterne but Tristram, not Sterne's life but the "life and opinions of Tristram Shandy, Gent." It is, in short, the story of a man writing a book, and the man is not Laurence Sterne. It is the "life" and the "opinions" of a central fictional character, upon whom all other characters and all events depend, at least in part, for their effect. Tristram is, of course, a comic character, and his autobiography is comic, however serious or sentimental particular parts of it may be to him. Much of the "sentiment" is thus serious sentiment for Tristram, though certainly not so much of it as has commonly been supposed. For us, however, seeing this sentiment at one remove, knowing how incapable Tristram is of sustained seriousness, it can never be more than momentarily serious.

Undoubtedly, a dim apprehension of this fact originally gave rise to Mr. Dilworth's thesis. But having only one very simple critical concept—Sterne as jester—he cannot go on to recognize or explain the rich complexity of the

work. He can only ignore the very curious plot, for example, or Tristram's benevolence and learning and general moral qualities; he must thus misread not only the scenes of sentiment but the whole work. It becomes for him a jestbook of the most uninspired kind, and it can in no way be distinguished from that other (to him) equally pointless collection of jokes, *A sentimental journey*. Thus Mr. Dilworth's book, rather than "encouraging a few timid sophisticates to read Sterne," as he hopes, will rather, if taken seriously, drive intelligent readers away. In short, he has done nothing to advance us toward any kind of satisfying formulation of Sterne's literary achievement. That formulation can come only from the critic who is willing to treat the works as something other than haphazardly written autobiography.

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Paul Bourget and the nouvelle. By WALTER TODD SECOR. New York: King's Crown Press, 1948. Pp. xiv+256.

Secor's aims are threefold: to construct from Bourget's critical writings and statements a theory of the *nouvelle*; to compare the theory with Bourget's practice; and to "assemble a picture" of Bourget, as a man and as a writer, from the evidence given in the *nouvelles*. The first aim is accomplished in two opening chapters, entitled somewhat ambitiously, "Philosophy of the *nouvelle*" I and II. One of these is strictly introductory: Secor shows that in the line of short-story writers extending from Boccaccio and Cervantes to Maupassant and Barbey d'Aureville, there are many whose works Bourget either read or might have read. Then (in chap. ii) comes the complicated undertaking of recovering Bourget's views on the technique of the genre. In answer to the immediate question, What is a *nouvelle*? Secor gives us an adequate sample of varying definitions drawn from dictionaries and critics. Bourget is allowed to clear the air with the following legislation: "Le conte est un épisode rapporté sans analyse des caractères; la nouvelle, un épisode avec analyse

des caractères; le roman . . . une suite d'épisodes avec analyse des caractères et des causes" (cf. p. 25). This conception of the *nouvelle*, obviously of crucial importance for the present study, is supplemented by a distinction opposing subject matter to composition. It is about these two foci that Secor actually assembles the critical statements scattered through Bourget's essays, prefaces, and *nouvelles*. Relevant to subject matter are such topics as the importance of choosing a "significant" theme (p. 29) and the emphasis on "intensity" in the episode to be narrated (p. 35). Relevant to composition or technique are: the use of a "centralized episode" for the revelation of character (p. 44), concern for "artistic compression" in all parts of the story (p. 45), attention to "point of view" (p. 47), and "continual variation in methods of workmanship" (p. 48).

The bareness of the synopsis just given can be remedied in part if one follows a single *nouvelle* through Secor's presentation. At the same time, some insight may be gained as to the way he has sought to accomplish his second objective—the checking of practice against theory. For example, *L'Échéance* (from *Drames de famille*) is treated on page 126 as one of a group dealing with religious themes and, in particular, with the expiation of one generation's faults through the virtues of another; on page 148 as an example of Bourget's trick of achieving significance by using the "color of his times"; on page 154 as portraying intense tragic feeling without violent action; on page 160 as being made credible by the device of giving Bourget a minor role in the story; on pages 180–82 as a drama having an exposition, an ascending action, a moment of intense conflict, and a denouement; and so on. The principles reached in the earlier chapter are brought to bear, in turn, with some extensions and additions, on the subject matter and technique of particular *nouvelles*.

Chapter iii ("Genesis and periods of production") contains the picture of Bourget promised by Secor in his introduction. The first part of the chapter deals in some detail with the mind and sensibility of Bourget; the rest

of it consists primarily of a rapid chronological survey of the later *nouvelles*. In the former section Secor sets up a sequence of events which took place in Bourget's life and then mentions or quotes in connection with them those passages from the *nouvelles* which appear to be relevant. Lines from *L'Échéance*, for example, are introduced to characterize the contradictory state of mind in which Bourget found himself just after the war of 1870. Secor states that because of internal indications "... there is rarely any doubt as to the identity of the first person narrators in Bourget's stories. The things he does in the stories may or may not be true facts. It is what he says about himself as an observer of an action or as a minor character that is important" (p. 51). The image of Bourget which emerges from this procedure is the conventional one of the psychologist turned moralist.

On re-reading Secor's work one feels that its weakest section is this attempt to reconstruct the character of Bourget. Perhaps the difficulty arises from the fact that what he has learned about Bourget from the *nouvelles* is a by-product of an enterprise primarily devoted to testing Bourget's practice against his principles. As a result, Secor is led to speak of his subject's character and career without always respecting the conditions of convincing biographical writing. At least two ingredients besides the *nouvelles* are needed: a full account of Bourget's life, made up from a variety of sources, and a psychological lexicon precise enough and rich enough to give a rounded portrait. The task of sifting out of the *nouvelles* what really applies to Bourget and of leaving aside what was put in them for nonautobiographical reasons could then be done less arbitrarily, and the *nouvelles* would take their proper place along with other evidence in the study of Bourget the man and the writer. Secor is occasionally faced with a difficulty of another sort when he begins to analyze particular stories in the light of his author's critical notions. The fact is that Bourget does not always define his position on technical points in such a way that one can go immediately to illustrations of those points. Secor is then obliged to bridge this gap between the rule

and the particular case. For example, Bourget insists on the necessity of artistic compression, of a *raccourci clair* (cf. p. 45) in composing short narratives. Before such a formula can take hold of actual data, Secor must make it mean (among other things) the observance of the "unities of time, place and action," as he does on page 196. The invention of such middle terms is an interesting but delicate business, and no two people are likely to agree on very many of them.

The preceding remarks do not lessen the real value of Secor's book as a comprehensive survey of Bourget's contribution to the theory and literature of the *nouvelle*. An excellent index facilitates the use of the work, and a lengthy bibliography will be of help to those wishing to pursue the subject further.

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Papers of the Bibliographical Society, University of Virginia, Vol. I (1948-49). Charlottesville, Va., 1948. Pp. ii+207.

Once it is observed that this annual is under the editorship of Professor Fredson Bowers, the reader is entitled to expect and will not be disappointed to find an accomplishment in the field of bibliographical research. The primary concern of the *Papers*, if one may infer intent from emphasis, is the presentation and application of techniques of bibliographical analysis. If anything is demanded of a bibliographer, besides general competency, it is ingenuity in working out, from one scrap of evidence or another, the progress of a book through the press. If he is uncertain as to how a book came to be, his description of what it is remains, to that extent, inadequate. And, until he can apply every variety of method for his purpose, he may be unable to explain, or be quite unaware of, the never ending variety of problems which continually arise. The new approaches reviewed in this journal are therefore of essential interest and, as they are amplified and qualified by later experience, will undoubtedly extend the scope of investigation to works which are at present enigmatic.

Chief among the studies of this kind, and

admittedly speculative in its considerations, is Allan H. Stevenson's on "New uses of watermarks as bibliographical evidence." Hitherto Bowers has directed us to headlines, and, more recently, Bond to the number of lines to a page for signs indicating the order of imposition. Now, it seems, we may look at the paper itself and, from the changing marks, reconstruct the changing circumstances of production. The proponent of this idea is the first to admit, however, that these marks are inherently ambiguous and thus of substantial value only when correlated with other data. Even so, ancillary evidence—any evidence—is of some significance.

Less controversial but no less interesting are the other articles, some concerned with headlines, boxlines, and center rules, as these may be of use in determining imposition, and others with the status of books before and

after presswork—articles having to do with the work of the scribe, the idiosyncrasies of the compositor, the transmission and provenance of texts, the Aldus catalogues, editorial questions, Jefferson manuscripts, Savoyan imprints, and Shakespearean piracies. Here is ample fare for everyone, whether he be scholar or dilettante.

Along with excellence and diversity of content goes attractiveness of form. Among the welcome innovations in a journal are flyleaves for each article, deckle-edged paper of good quality and above the subterfuge of machine-made chain lines, type that is easy to read, and footnotes arranged in double columns. From cover to cover the appearance of the work invites one to read on and on.

WILLIAM B. TODD

University of Chicago

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